

## ART GALLERY OF NEW SOUTH WALES APPENDICES 09–10

Sponsorship and philanthropy	86
Art prizes, grants and scholarships	87
AGNSW publications for sale	88
Visitor numbers	89
Exhibitions listing	90
Aged and disability access programs and services	91
Aboriginal and Torres Strait Islander programs and services	92
Multicultural policies and services plan	93
Electronic service delivery	94
Overseas travel	95
Collection – purchases	96
Collection – gifts	99
Collection – loans	102
Staff, volunteers and interns	105
Staff publications, presentations and related activities	108
Customer response	112
Compliance reporting	112

## SPONSORSHIP AND PHILANTHROPY

### Sponsors

at 30 June 2010

**ANZ** Principal sponsor: *Archibald, Wynne and Sulman Prizes 2010*

**Avantcard** Support sponsor: general

**City of Sydney** Government partner: *Rupert Bunny*

**Clayton Utz** Disability access programs partner

**Consulate General of the Kingdom of the Netherlands** Cultural program partner: *Intensely Dutch*

**Delta Electricity** Support sponsor: *Rupert Bunny; Alfred Stieglitz*

**Ernst and Young** Principal sponsor: *Rupert Bunny; Paths to abstraction 1867–1917*

**Freehills** Support sponsor: pro bono legal advice

**HSBC** Major sponsor: *Garden and cosmos*

**Hulsbosch Strategy and Design** Film series supporter: *Intensely Dutch*

**Hyperion Asset Management** conservation support of the William Strutt painting *David's first victory*

**ING and ING Direct** Principal sponsors: *Intensely Dutch*

**JCDecaux** Media partner: *Silk ikats of Central Asia; Garden and cosmos; Rupert Bunny; Paths to abstraction 1867–1917*

**J.P. Morgan** Principal sponsor: Brett Whiteley Studio

**Macquarie Capital** Principal sponsor: Art After Hours

**Optimal Fund Management** Major sponsor: *Hymn to beauty*

**Optus** Principal sponsor: Open Gallery program for priority-funded schools

**Porter's Original Paints** Official paint supplier

**President's Council of the Art Gallery of NSW** Major exhibitions program partner

**Qantas Airways** Principal sponsor: Yiribana Gallery of Aboriginal and Torres Strait Islander art. Official airline: *Garden and cosmos; Rupert Bunny; Hymn to beauty; Paths to abstraction 1867–1917*

**Sofitel Sydney Wentworth** Official hotel partner and support sponsor: *Archibald, Wynne and Sulman Prizes 2010; Paths to abstraction 1867–1917*

**The Sydney Morning Herald** Media partner: *Hymn to beauty; Alfred Stieglitz; Paths to abstraction 1867–1917*

**UBS** Principal sponsor: Contemporary Galleries program

**US Consulate General** Cultural program partner: *Alfred Stieglitz*

**VisAsia Council** Asian exhibition program partner

### Life governors

The Gallery has acknowledged the significant support of the following individuals by appointing them as life governors:

Franco Belgiorno-Nettis AC CBE; Joseph Brender AO; Jillian Broadbent AO; Ken Cowley AO; James Fairfax AO; Brian France AM; James Gleeson AO & Frank O'Keefe; Michael Gleeson-White AO; David Gonski AC; Mollie Gowing; Shosuke Idemitsu; James Leslie AC MC; Frank Lowy AC; John Morschel; Rupert Murdoch AC; Kenneth Myer AC DSC; J Hepburn Myrtle CBE; Margaret Olley AC; Max Sandow AM; John Schaeffer AO; Julie Schaeffer; Edward Sternberg AM & Goldie Sternberg; Fred Street AM; Diana Walder OAM; Peter Weiss AM; Neville Wran AC QC; John Yu AC

### Centenary Fund

Patrons of the Centenary Fund as at 30 June 2010:

Claire Armstrong; Alex & Vera Boyarsky; Jillian Broadbent AO & Olev Rahn; Joanna Capon OAM; Judy Cassab AO CBE; David & Michelle Coe; Kenneth Coles AM & Rowena Danziger AM; Jenny Ferguson; David Gonski AC & Orii Wargon; In memory of Aida Gordon; Yvonne & Christopher Gorman; Alex Holland; Peter Ivany AM & Sharon Ivany; Nettie Joseph & Peter Joseph OAM; Anne Landa; Michelle Landerer & John Landerer CBE AM; Geoffrey & Deborah Levy; Elizabeth Longes; David Lowy; John & Jane Morschel; Roslyn Packer AO; Bridget Pirrie & Stephen Grant; Steven & Lisa Pongrass; John L Sharpe; Brian Sherman AM; Dr Gene Sherman AM; Geoffrey Susskind; Malcolm & Lucy Turnbull; Michael & Eleonora Triguboff; Phillip Wolanski AM

### Masterpiece Fund

Patrons of the Masterpiece Fund as at 30 June 2010:

Art Gallery of NSW Foundation; Art Gallery Society of NSW; Margaret Olley AC

Geoff & Vicki Ainsworth; the late Adrian Claude Lette; Susan & Garry Rothwell

The Lowy family; John Schaeffer AO

Antoinette Albert; Bell Potter Securities Ltd; Richard A Blair; Jillian Broadbent AO; Sam & Sue Chisholm; The Clitheroe Foundation; Rowena Danziger AM & Ken Coles AM; Brian France AM & Philippa France; Chris & Judy Fullerton; The Gonski Foundation; The Greatorex Foundation; Geoffrey Hassall & Virginia Milson; Fraser & Victoria Hopkins; Wal & Denise King; Mark & Louise Nelson; Guy & Marian Paynter; The Playoust Family Foundation; the late Michael Patrick Sheehan; Denyse Spice; John Symond AM; Dr & Mrs Hugh Taylor; Max & Nola Tegel; Eleonora & Michael Triguboff; Peter Weiss AM & Doris Weiss; Ray Wilson OAM & the late James Agapitos OAM; Peter Young AM

### President's Council

Members of the President's Council as at 30 June 2010:

Steven Lowy AM, **Westfield Holdings**, president

Nigel Williams, **ANZ Banking Group**; John Symond AM, **Aussie Home Loans**; Bruce Fink, **Bickham Court Group**; John C Conde AO, **BUPA Australia**; Giam Swiegers, **Deloitte**; Peter Young AM, **Delta Electricity**; Chum Darvall, **Deutsche Bank AG**; Gerard Dalbosco, **Ernst & Young**; Lloyd Whish-Wilson, **Fairfax Media Limited**; Kathryn Everett, **Freehills**; Emmanuel Pohl, **Hyperion Asset Management**; David Gonski AC, **Investec**; Stephen O'Connor, **JCDecaux Australia**; Rob Priestley, **J.P. Morgan**; Chris Jordan AO, **KPMG**; Paul O'Sullivan, **Optus**; Mark Johnson, **PricewaterhouseCoopers**; Alan Joyce, **Qantas Airways**; Luca Belgiorno-Nettis AM, **Transfield Holdings**; Philip Coleman, **UBS AG Australia**; Sally Herman, **Westpac Banking Corporation**

### VisAsia Council

Members of the VisAsia Council as at 30 June 2010:

Warwick Johnson, **Optimal Fund Management**, chair

Su-Ming Wong, **CHAMP Ventures**; Philip Cox AO, **Cox Richardson**; Robyn Norton & Stephen MacMahon, **The George Institute**; Nick Curtis, **Lynas Corporation**; Matthew Banks, **Macquarie Bank**; Seng Huang Lee, **Mulpha Australia**; Hiroyuki Roy Nishikawa, **Nomura Australia Limited**; Stephen Knight, **NSW Tcorp**; Jeffrey Riegel, **The University of Sydney**; William Purcell, **University of Technology, Sydney**; Michael Sternberg, **Valiant Hire**

### Grants

During 2009–10, grants were received from the US Embassy for \$11,178 for *Alfred Stieglitz* and from the Japan Foundation for \$2273 for *Hymn to beauty* as well as a travel grant of \$3000 from the Gordon Darling Foundation.

### Bequests

A bequest valued at \$306,796 was received from E Wilson during the financial year.

## ART PRIZES, GRANTS AND SCHOLARSHIPS

### Art prizes

Competitions for the 2010 Archibald, Wynne and Sulman Prizes, sponsored by ANZ, were held in March 2010. A total of 2262 entries were received, 93 of which were selected for display. The Dobell Prize for Drawing, sponsored by the Sir William Dobell Art Foundation, was held in November 2009. Of the 649 entries received, 46 were selected for display.

#### ARCHIBALD PRIZE

The prize of \$50,000 for portraiture was awarded to Sam Leach for his work *Tim Minchin*. The People's Choice competition, which asks the viewing public to vote for their favourite entry in the Archibald Prize, was won by Craig Ruddy for his work *The prince of darkness – Warwick Thornton*. Ruddy received \$2500 and a \$1000 ANZ Visa debit card as did the Gallery visitor whose vote was drawn from all votes cast for the winning artist. The winning voter also received two nights accommodation at the Sofitel Sydney Wentworth.

The Packing Room Prize gives the Gallery staff who receive the entries for the Archibald Prize the chance to vote for their favourite portrait. In 2010, the prize was awarded to Nafisa for her work *Glenn in black and white*, for which she received \$500 and a \$500 ANZ Visa debit card.

#### WYNNE PRIZE

The prize of \$25,000 for an Australian landscape or figure sculpture was awarded to Sam Leach for his work *Proposal for landscaped cosmos*.

#### TRUSTEES' WATERCOLOUR PRIZE

Entries in the Wynne Prize are also eligible for the Trustees' Watercolour Prize. In 2010, the \$2000 prize was awarded to Viola Dominello for her work *The Hawkesbury*.

#### SIR JOHN SULMAN PRIZE

The prize of \$20,000 was judged by artist Imants Tillers and awarded to Michael Lindeman for his work *Paintings, prints & wall hangings*.

#### DOBELL PRIZE FOR DRAWING

The \$25,000 prize, judged by Nick Mourtzakis, was awarded to Pam Hallandal for her work *Tsunami*.

#### ANNE LANDA AWARD

This exhibition, with an acquisitive award of \$25,000, is held every two years. It was established in honour of Anne Landa, a trustee of the Art Gallery of New South Wales who died in 2002. Entry is by invitation only and is not open to applications. The next exhibition will open in May 2011.

### Grants and scholarships

#### BASIL AND MURIEL HOOPER SCHOLARSHIP

These scholarships, valued at \$4000 each, are available each year to fine art students attending recognised schools in New South Wales to assist with the costs of fees, materials and general living expenses. There were no scholarships awarded in 2009.

#### ELIOTH GRUNER PRIZE

The prize of \$1000 for the best landscape in oil by an art student was not awarded in 2009.

#### ROBERT LE GAY BRERETON MEMORIAL PRIZE

This prize, which aims to promote and encourage the art of draughtsmanship, is available each year to art students. The 2009 prize of \$800 was awarded to Jacqueline Lewinski.

#### DYASON BEQUEST

Administered under the terms of the will of the late Anthea Dyason, the bequest provides grants of \$5000 to Australian art students who have already won travelling scholarships so as to enable them to better study architecture, sculpture or painting in countries other than Australia and New Zealand. No award was made in 2009.

#### BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

Established to provide young artists with an opportunity to travel to Europe and further their artistic interests, this scholarship comprises \$25,000 and a three-month residency in the Gallery's Paris studio. It is a memorial to the artist Brett Whiteley, who in his youth was encouraged in his artistic endeavours by winning a similar scholarship. Special thanks are given to the late Beryl Whiteley, Brett's mother, for providing the generous donation to fund the scholarship, which in 2009 was awarded to Nicole Kelly.

#### STUDIOS IN PARIS

The Gallery allocates tenancy to two art studios – the Moya Dyring Studio and the Dr Denise Hickey Memorial Studio – which it leases at the Cité Internationale des Art in Paris. The studios were occupied during the year by Astra Howard, Amber Wallis, Peter Burke, Janet Laurence, Julie Harris, Emily Ferretti, Barry Pearce, Monika Behrens, Juliet Darling and Judith Van Heeran.

## AGNSW PUBLICATIONS FOR SALE

- *Adam Cullen: let's get lost*, Tunnicliffe, pb, \$30
- *Adventures with form in space: the fourth Balnaves Foundation Sculpture Project*, Tunnicliffe, pb, \$35
- *Albertina: old master drawings from Vienna*, Raissis, pb, \$40
- **Alfred Stieglitz: the Lake George years**, Annear, pb, \$40
- *Anne Landa Award 06*, pb, \$25
- *Archibald 05*, pb, \$16
- *Archibald 06*, pb, \$16
- *Archibald 07*, pb, \$16
- *Archibald 08*, pb, \$16
- *Archibald 09*, pb, \$16
- **Archibald 10**, pb, \$16
- *The artist and the patron: aspects of colonial art in New South Wales*, McDonald & Pearce, pb, \$30.25
- *The Asian collections: Art Gallery of New South Wales*, Menzies (ed), pb, \$45
- *Australian art in the Art Gallery of New South Wales*, Pearce (ed), pb, \$60
- *Australian drawings*, Kolenberg, pb, \$40
- *Bertram Mackennal: the fifth Balnaves Foundation Sculpture Project*, Edwards, hb, \$80
- *Brett Whiteley: Studio*, Pellow & George (eds), pb, \$45
- *Celestial silks: Chinese religious and court textiles*, Rutherford & Menzies, pb, \$35
- *Contemporary: Art Gallery New South Wales contemporary collection*, Bond & Tunnicliffe (eds), pb, \$45
- *Crossing country: the alchemy of western Arnhem Land art*, Perkins (ed), pb, \$50
- *Double Take: Anne Landa Award for video and new media arts 2009*, Lynn, pb, \$30
- *Giacometti: sculptures, prints and drawings from the Maegh Foundation*, Capon, pb, \$45
- *Half light: portraits from black Australia*, Perkins & Jones (eds), pb, \$45
- *Harold Cazneaux: artist in photography*, Bullock (ed), pb, \$45
- *Art Gallery of New South Wales: highlights from the collection*, Capon, pb, \$40
- *An incomplete world: works from the UBS art collection*, Smith & Tunnicliffe, pb, \$45
- *Intensely Dutch: image, abstraction and the word: post-war and beyond*, Kolenberg, pb, \$40
- *Jan Senbergs: complete screenprints 1960–88*, Kolenberg, pb, \$25
- *Jeffrey Smart*, Capon, pb \$45, hb \$66
- *Korean dreams: paintings and screens of the Joseon dynasty: the Lee Ufan Collection in the Musée Guimet, Paris*, Menzies & Cambon, pb, \$30
- *Lewis Morley*, Annear, pb, \$40
- **Let's face it: the history of the Archibald Prize**, revised edition, Ross, pb, \$50
- *Lost Buddhas: Chinese Buddhist sculptures from Qingzhou*, Capon & Liu, pb, \$35
- *Man Ray*, Annear & de l'Ecotais, pb, \$30
- *Margaret Olley*, revised edition, Pearce, hb, \$60
- *Monet and the Impressionists*, Shackelford, hb \$65, pb \$40
- *Nineteenth century Australian watercolours drawings and pastels*, Kolenberg, hb, \$45
- *One sun one moon: Aboriginal art in Australia*, Perkins & West, hb, \$120
- *Orientalism: Delacroix to Klee*, Benjamin, pb, \$45
- **Paths to abstraction 1867–1917**, Maloon, pb, \$60
- *Photography: Art Gallery of New South Wales collection*, Annear (ed), pb, \$45
- *Pre-Raphaelites and Olympians*, Beresford, pb, \$20
- **Printmaking in the age of Romanticism**, Raissis, pb, \$10
- *This vital flesh: the sculpture of Rayner Hoff and his school*, Edwards, pb, \$30.80
- *Robert Klippel*, Edwards, pb, \$50
- **Rupert Bunny: artist in Paris**, Edwards, pb, \$50
- *Self portrait: Renaissance to contemporary*, Bond & Woodall, pb, \$45
- *Sidney Nolan*, Pearce, hb \$80, pb \$50
- *Still life: the inaugural Balnaves Foundation Sculpture Project*, Tunnicliffe, pb, \$25
- *Tradition today: Indigenous art in Australia: Art Gallery of New South Wales*, Perkins, Watkins & Jones, pb, \$40
- *Translucent world: Chinese jade from the Forbidden City*, Liu & Capon, pb, \$45
- **Victorian visions: nineteenth-century art from the John Schaeffer Collection**, Beresford, pb, \$45
- *What colour is that?*, Keeler-Milne, pb, \$18.95
- *What number is that?*, Keeler-Milne, pb, \$18.95
- **Wilderness: Balnaves contemporary: painting**, Tunnicliffe, hb, \$40
- *Wolfgang Laib: the third Balnaves Foundation Sculpture Project*, Bond (ed), pb, \$30

### Education kits

- *Adventures in Asia*, \$45
- *Art speaks Italian*, \$55
- *Art speaks Japanese*, \$55
- *Aspects of Australian art*, \$45
- *Country culture community*, \$45
- *Encounters with contemporary art*, \$45
- *Focus on photography*, \$45

### DVDs

- *Crossing country: the alchemy of western Arnhem Land art*, \$30
- *True stories: artists of the East Kimberley*, \$30

Bold denotes new titles in 2009–10.

## VISITOR NUMBERS

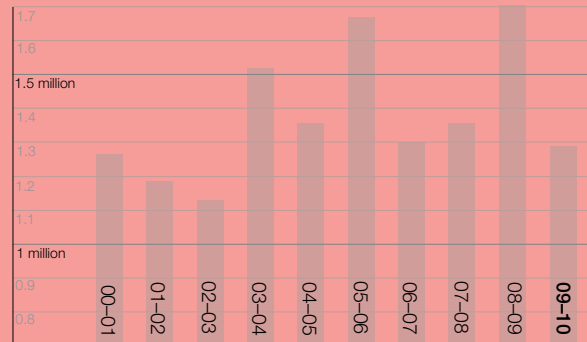
### Monthly visitors

Month	2005–06	2006–07	2007–08	2008–09	Total visitors 2009–10	Domain 2009–10	BW Studio 2009–10	Touring 2009–10	Average daily Domain 2009–10
July	95,690	113,979	121,745	175,816	150,040	79,442	752	69,846	2,563
August	112,172	115,769	98,682	160,732	122,655	67,994	935	53,726	2,193
September	91,764	93,398	85,902	140,283	109,013	64,348	742	43,923	2,145
October	97,960	96,840	70,786	130,563	86,233	67,339	785	18,109	2,172
November	130,102	82,506	81,415	142,874	74,239	71,394	863	1,982	2,380
December	189,628	84,514	86,642	109,878	94,706	80,025	418	14,263	2,668
January	231,202	105,646	121,333	221,202	129,989	111,949	557	17,483	3,611
February	126,184	88,781	114,862	88,483	88,629	83,137	992	4,500	2,969
March	145,393	166,828	165,731	173,406	95,024	88,485	1,097	5,442	2,854
April	196,936	126,471	146,874	143,698	140,368	126,549	897	12,922	4,364
May	157,541	94,058	113,014	113,193	115,617	102,997	902	11,718	3,322
June	116,295	132,804	148,560	105,405	76,349	60,745	720	14,884	2,025
YTD TOTAL	1,690,867	1,301,594	1,355,546	1,705,533	1,282,862	1,004,404	9,660	268,798	

### Paid exhibition program 2009–10

Exhibition	Months	Visitors
Silk ikats of Central Asia	July–Oct	15,630
Gardens and cosmos	Oct–Jan	18,687
Rupert Bunny	Nov–Feb	53,342
Hymn to beauty	Feb–Apr	15,433
Archibald, Wynne and Sulman Prizes 2010	Mar–May	125,952
Alfred Stieglitz	June	2,387
Paths to abstraction 1867–1917	June	4,511
<b>TOTAL</b>		<b>235,942</b>

### Annual total visitor numbers 2000–01 to 2009–10



## EXHIBITIONS LISTING

Dates	Department	Exhibition	Ticketed	Tour	Publication
21.03.09–06.09.09	Australian: Brett Whiteley Studio	Floating world: landscape, the figure and calligraphy in the art of Brett Whiteley			
07.05.09–19.07.09	Western: Contemporary	Double Take: Anne Landa Award for video & new media arts 2009			•
09.05.09–15.08.10	Australian: Indigenous	The Dreamers			
05.06.09–23.08.09	Australian	Intensely Dutch: image, abstraction and the word, post-war and beyond			•
06.06.09–30.08.06	Australian	Sydney Long: Pan			•
25.06.09–13.09.09	Western: Contemporary	Nicholas Mangan: Between a rock and a hard place			•
25.06.09–13.09.09	Western: Contemporary	Et al. maintenance of social solidarity			
02.07.09–6.10.09	Asian	Silk ikats of Central Asia: from the collection of the Islamic Arts Museum Malaysia	•		
06.08.09–25.10.09	Western: European	Printmaking in the age of Romanticism			•
03.09.09–08.11.09	Public Programs	Operation art 2009			
05.09.09–29.11.09	Australian	Tackling The Field			•
12.09.09–22.08.10	Australian: Brett Whiteley Studio	Iconic Whiteley			
02.10.09–29.11.09	Western: Contemporary	Video Swell Sydney			•
15.10.09–18.12.09	Library	From the archive of Rubery Bennett			
02.10.09–14.02.10	Western: Contemporary	40 years: Kaldor Public Art Projects			
02.10.09–14.02.10	Western: Contemporary	Tatzu Nishi: War and peace and in between			
29.10.09–26.01.10	Asian	Garden and cosmos: the royal paintings of Jodhpur	•		
06.11.09–31.01.10	Australian	Dobell Prize for Drawing 2009			
21.11.09–21.02.10	Australian	Rupert Bunny: artist in Paris	•	•	•
05.12.09–07.03.10	Western: Photography	6 photographers			•
08.02.10–04.06.10	Library	East meets West: from the archive of Flora Beresford			
13.02.10–02.05.10	Asian	Hymn to beauty: the art of Utamaro	•		•
18.02.10–09.05.10	Public Programs	ARTEXPRESS 2010			
05.03.10–23.05.10	Western: Contemporary	Wilderness: Balnaves contemporary: painting			•
13.03.10–11.07.10	Australian	Colour, rhythm, design: wood and lino cuts of the 20s and 30s			•
27.03.10–30.05.10	Australian	Archibald, Wynne and Sulman Prizes 2010	•	•	•
12.05.10–01.08.10	Western: Contemporary	17th Biennale of Sydney: THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age			
20.05.10–29.08.10	Western: European	Victorian visions: nineteenth-century art from the John Schaeffer Collection			•
27.05.10–18.07.10	Asian	Dadang Christanto: They give evidence			
17.06.10–05.09.10	Western: Photography	Alfred Stieglitz: the Lake George years	•		•
26.06.10–19.09.10	Directorate	Paths to abstraction 1867–1917	•		•

### Touring exhibitions

Dates	Venue	Location	Exhibition	Attendance
30.05.09–12.07.09*#	Bendigo Art Gallery	Bendigo, VIC	Archibald Prize 09	60,138
25.07.09–13.09.09#	Western Plains Cultural Centre	Dubbo, NSW	Archibald Prize 09	15,995
19.09.09–25.10.09#	Cowra Regional Art Gallery	Cowra, NSW	Archibald Prize 09	5790
06.11.09–06.12.09#	Broken Hill Regional Art Gallery	Broken Hill, NSW	Archibald Prize 09	1696
11.12.09–22.01.10#	Gosford Regional Gallery	Gosford, NSW	Archibald Prize 09	28,716
28.01.10–28.02.10#	Griffith Regional Gallery	Griffith, NSW	Archibald Prize 09	4612
05.03.10–18.04.10#	Maitland Regional Art Gallery	Maitland, NSW	Archibald Prize 09	5314
02.07.09–23.08.09	Mornington Peninsula Regional Gallery	Mornington, VIC	Nine shades of Whiteley	11,839
20.06.09–11.10.09	Queensland Art Gallery, Gallery of Modern Art	Brisbane, QLD	Tim Johnson: painting ideas	130,342
11.11.09–14.02.10	Ian Potter Museum of Art, University of Melbourne	Melbourne, VIC	Tim Johnson: painting ideas	3204
26.03.10–04.07.10	National Gallery of Victoria	Melbourne, VIC	Rupert Bunny: artist in Paris	35,657
05.06.10–11.07.10#	Goulburn Regional Art Gallery	Goulburn, NSW	Archibald Prize 2010	3,995

\* Attendance figure for 2009–10 was 21,638

# Tour organised in association with the Museums & Galleries NSW

## AGED AND DISABILITY ACCESS PROGRAMS AND SERVICES

The Art Gallery of NSW recognises and supports the right of people with disabilities to be involved in the life of the community generally and the cultural life of Sydney in particular. Accordingly, the Gallery commits to providing people with disabilities with equitable access to our services, the building, information and opportunities.

### Major and new initiatives

The Gallery submitted its Disability Action Plan 2009 to the NSW Department of Ageing, Disability and Home Care. This plan articulated the lack of disabled access at the front of the Gallery's heritage building – a serious concern for many years – so the Gallery is delighted with the NSW government's decision to provide funding of \$1.17 million in 2010–11 to address this issue. The new ramp will provide easy access through the front door for all visitors including those with prams or with mobility restrictions, which will also allow them to purchase tickets for major temporary exhibitions, when required, at the ground floor ticketing desk before proceeding to other levels of the building.

As part of its ongoing access commitments, the Gallery, in partnership with Clayton Utz, presents a series of programs specially designed for people with disabilities. These programs allow visitors with disabilities to enjoy their art experience at the Gallery through 'touch' and 'sensory' tours.

In 2009–10, ongoing access awareness training was delivered to teacher-lecturers, gallery officers, shop staff, volunteer children's guides and community ambassadors (who conduct our Asian-languages tours) through seven sessions presented with the access programs coordinator. These sessions focused on increasing the understanding of issues affecting people with disabilities and developing strategies for removing social barriers.

A new initiative was programmed at the Brett Whiteley Studio as part of Deaf Awareness Week in October 2009. This was the first

time an Auslan-interpreted tour had occurred at the studio.

### Visitors with physical disabilities

The Gallery completed a major upgrade of the dock area where disabled access to the building is currently located. This involved the erection of a wall to separate the disabled ramp from the docking area, making access safer and less chaotic.

There are four dedicated disabled parking spaces available at the Gallery: two at the front and two at the rear. Special arrangements are also made for bus parking. Access to the spaces at the rear of the Gallery is via the service road on the southern side of the building. From the rear of the Gallery, access to all exhibitions and public and administrative areas is by ramps and lifts and is signposted.

A wheelchair-accessible bus (route 441) runs from the Queen Victoria Building to the Gallery. Timetable details are available by telephoning 13 15 00 or visiting [www.131500.info](http://www.131500.info).

Wheelchairs are available at the information desk and at the rear entrance for use in the Gallery without charge.

The Domain Theatre and Centenary Auditorium have access space designed for wheelchair users.

Wheelchair-accessible toilets are located on the upper level, lower level 1 and lower level 3.

### Visitors who are deaf and hearing impaired

Signing Art, which offers Auslan-interpreted tours and events for deaf and hearing-impaired people, is the Gallery's longest-running access program and attracts a loyal and growing audience. It includes Auslan interpretation of selected Art After Hours celebrity talks as well as Gallery Kids performances on the last Sunday of each month (except December). In 2009–10, 287 deaf and hearing-impaired visitors attended the Gallery's free Auslan-interpreted tours, which are conducted monthly at 1.30pm before the Auslan-interpreted Gallery Kids performance.

Groups of visitors who are deaf and who book at least two weeks in advance can be provided with Auslan interpreters free of charge. The TTY number, (02) 9225 1711, is listed in the Telstra TTY directory and on the Gallery's website,

which also provides information on contacting the Gallery through the National Relay Service.

The Domain Theatre and Centenary Auditorium are equipped with audio-induction loop facilities.

### Visitors who are visually impaired

Touch tours provide people who are visually impaired with an opportunity to explore selected sculptures in the permanent displays through touch. Specially trained volunteer guides help visitors experience the tactile qualities of marble, bronze and stone and discover the stories and ideas surrounding these objects. There is also a sensory trolley of tactile materials and props which is used to support audio-descriptions of other artworks. Tours may also incorporate an art-making workshop.

During 2009–10, the Gallery responded to requests from the community to develop audio-described tours of two-dimensional works as well. These are available for the permanent displays and temporary exhibitions if booked at least two weeks in advance.

The main visitors' elevator, servicing lower level 1, the ground floor and the upper level, has voice notification of floor and access information, as well as braille floor buttons.

### Visitors with intellectual disabilities

Groups of visitors with intellectual disabilities are encouraged to contact the Gallery to discuss their needs. Free guided tours of the permanent displays are available if booked at least two weeks in advance.

The Gallery's Da Vinci program is an initiative for children and young people with mild to moderate intellectual disabilities. This specially designed program provides them with the opportunity to experience art through stimulating and fun-filled workshops, which include discussion, role-play and the use of sensory materials. Interest has increased from out-of-school-hours support services who have booked into the program during school holidays.

### Seniors

The Gallery participated in Seniors Week 2010, funded and promoted by the NSW Department of Ageing, Disability and Home Care. Over 300 people took part in free public events at the Gallery, including

a tour of the Aboriginal and Torres Strait Islander collection, a participatory performance by Indigenous performer Adam Hill, an audio-described tour of key portraits in the permanent collection and two ikebana demonstrations in association with the *Hymn to beauty* exhibition.

The Gallery also participates in outreach programs for seniors, and this year 20 tours to nursing and aged care homes were conducted for a total audience of 290.

### General

#### COMMUNICATIONS

The Gallery's website ([www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)) can display large-print screen versions of all information.

The website incorporates myVirtualGallery, which enables online visitors to create their own virtual exhibition using works from the Gallery's collections. The program offers an interactive arts experience for people with limited mobility.

#### INFORMATION AND PUBLICITY

The biannual *Highlights* brochure, which includes information for visitors with special needs, is available free at the information desk along with free brochures about our access programs.

The Gallery website also contains detailed access information, including facilities, events and procedures.

#### HELPERS

General entry to the Gallery is free for all visitors. However, where entry fees are charged for major temporary exhibitions, helpers accompanying visitors with disabilities are admitted free upon presentation of their companion card.

#### STAFF TRAINING

Information and awareness sessions are held for staff and volunteer guides, with particular reference to serving visitors with special needs. Some guides and staff have undertaken introductory courses in Auslan. A designated education officer manages the access programs and facilities for people with disabilities.

#### EMPLOYMENT PRACTICES

The Gallery is committed to equal opportunity principles for recruitment and general employment practice. Of staff working at the Gallery, 2% have a disability and 0.4% require some form of adjustment to the workplace.

## ABORIGINAL AND TORRES STRAIT ISLANDER PROGRAMS AND SERVICES

The Gallery organises many activities that are designed to introduce Aboriginal and Torres Strait Islander visitors and others to the history and culture of the Indigenous peoples of Australia. These offerings include temporary exhibitions, public program events and artwork from the collection, which is primarily displayed in the Yiribana Gallery.

This year the Gallery presented a number of exhibitions, programs and events that celebrated the work and influence of Aboriginal and Torres Strait Islander artists in Australia.

### The Dreamers and NAIDOC Week (9 May 2009 – 18 August 2010)

This exhibition celebrated the lives and work of eight distinguished Aboriginal artists who have contributed significantly to Australia's cultural landscape. Profiling major bodies of work by Kutuwulumu Purawarrumpatu (Kitty Kantilla), Ronnie Tjampitjinpa, Rusty Peters, Dr David Malangi, John Mawurndjul, Ginger Riley Munduwalawala, Judy Watson and Munggurawuy Yunupingu from the Gallery's collection, the exhibition drew comparisons with key works by other artists with whom they share a synergy, each creating a new vision. They are the dreamers for the future.

Six innovative holiday workshops focusing on *The Dreamers* were held to celebrate NAIDOC Week 2009, with 101 children attending. The workshops were led by Indigenous sound artist Emily McDaniel and featured performance, collaboration and interpretation of artworks through sound and movement.

There was also a very successful series of exhibition talks by Jonathan Jones, from the Gallery's Aboriginal and Torres Strait Islander Art Department; Indigenous artist Julie Gough; Christopher Hodges from Utopia Art Sydney; Bill Gregory, the director of the Annandale Galleries; and two of our Indigenous teacher-lecturers, Emily McDaniel and Vanessa Russ.

In June, three artists from Groote Eylandt gave talks and an art-making demonstration to 30 Indigenous and non-Indigenous Year 4 students from Alexandria Park Community School as part of the inaugural NAIDOC Week Indigenous Artists in Residence Research Program.

### Open Weekend (12–13 September 2009)

With the major refurbishment of the Gallery's Grand Courts, one of the most innovative changes was the installation of masterpieces of Aboriginal and Torres Strait Islander art – tutini (Pukumani graveposts) and a large selection of bark paintings – in one of these galleries. As part of the accompanying celebrations, artist Pedro Wonaeamirri, from the Tiwi Islands, talked about the tutini and artists Gulumbu Yunupingu and Marrnyula Mununggurr talked about the art of northeast Arnhem Land. Charles Madden performed the welcome to country ceremony; there was a book reading by Indigenous actor Wayne Blair; and, for kids, the Gallery character known as Ngununy the cheeky fruitbat performed and artist Ben Tyler told stories about growing up in Kakadu. Margaret Tuckson gave a talk about the commissioning of the tutini and Jonathan Jones spoke on the master bark painters.

### Djumu (4 August – 22 September 2009)

In 2009, the Gallery was successful in obtaining a cultural development grant of \$5000 from the City of Sydney to develop Indigenous art education programs and worked with the Sydney Region Aboriginal Education Unit, local schools and educators, artists and elders in the community to develop and deliver the Djumu program. For one day each week for eight weeks, 18 Indigenous students in Years 5 to 8 from schools in the Sydney local government area attended an immersive art education program based at the Gallery. The program was designed to introduce students to the range of vocational pathways in the arts, an area in which Indigenous people are currently under-represented professionally, as well as to provide professional development opportunities for the Gallery's Indigenous education staff who were involved in all stages of program planning, delivery and evaluation.

Students became familiar with the Gallery's collections, spaces and history and with staff of the Aboriginal and Torres Strait Islander Art Department. They developed their knowledge of Indigenous art practices, of a range of other art movements and of the art world. They participated in extensive and diverse educational sessions such as artist-led art-making workshops, visited specialised areas of the Gallery such as conservation and the study room, observed exhibition installation and met artists and staff. Offsite experiences included visits to artist studios and other museums, galleries and cultural sites. They developed confidence in negotiating the Gallery spaces, discussing artworks and speaking in front of the group. All sessions were facilitated by the Gallery's Indigenous educators.

Parents and other community members were invited to the Gallery to learn about the program, meet the staff involved and hear student presentations. As a result of the pilot program's success, it is proposed to initiate two annual Indigenous art education programs at the Gallery: Djamu Senior for Indigenous senior Visual Arts and Aboriginal Studies students and Djamu Junior for students in Years 5 and 6 from the Sydney region.

### Outreach programs

In July 2009, the Gallery coordinated an outreach program in association with the Yasmar Juvenile Justice Centre. Indigenous artist Elaine Russell and an Indigenous Gallery educator visited the centre and delivered an art-making and art appreciation education program to 20 students in Years 8–12, most of whom were Indigenous.

Also in July, 180 Indigenous senior high school students from around Australia visited the Gallery for guided tours of the Indigenous art collection as part of the Nura Gili winter school program based at the University of New South Wales.

### Education and resources

The Gallery continues to conduct Manioo workshops, named for the Eora word meaning 'to pick up anything' with 110 students from six schools participating in the program in 2009–10. These free workshops are designed to support and encourage underachieving gifted primary students in meeting their intellectual, artistic, social and emotional needs. Using the

collection as a key resource within this special environment, the workshops serve disadvantaged children from differing backgrounds, with a focus on Indigenous children. Indigenous artists with works in the Gallery's permanent collection talk to students about their work and assist them with art-making.

Four new Indigenous educators participated in the biannual Gallery educators course during 2009–10, subsequently joining the Gallery's education staff. Indigenous teacher-lecturers continued to guide a wide range of discussion tours and art-making workshops during the year, further developing their expertise as educators and providing a mentoring experience for Indigenous students.

In August 2009, a professional development day for teachers of Years K–12, focusing on engagement with Indigenous art in the classroom and featuring a rich program of talks by artists, curators and educators, was attended by 65 teachers from the Sydney region.

A six-part lecture series for the Art Gallery Society of NSW providing an introduction to Aboriginal art and culture began in June 2010. It explored the vast array of Australian Indigenous art, ranging from the familiar bright acrylic paintings of Central Australia to the distinctive ochre on bark paintings of Arnhem Land and extended to the contemporary mediums of photography, print-making and installation utilised by artists living within urban areas.

To support the new installations in the Grand Courts, *Master artists of Arnhem Land* collection notes were developed for secondary students. These are available as a free download from the Gallery website along with education kits from past exhibitions including *Crossing country*, *Clifford Possum* and *Rover Thomas*. The Gallery's major collection-based education kit, *Country culture community*, featuring the work of 32 significant Aboriginal and Torres Strait Islander artists or groups of artists, can be purchased through the Gallery Shop.

A new children's trail was produced in conjunction with the Grand Courts relaunch, which features the installation of tutini and two of the bark paintings on display, and another was produced on the *Country culture community* theme. These are available free in printed form from the Gallery or as downloads from the website.



## Guided tours

Volunteer guides received ongoing training that specifically focused on the Aboriginal and Torres Strait Islander art collection. These important training sessions go beyond artworks, introducing guides to the many social and political issues surrounding the production of Indigenous art in Australia and aiming to ensure they are up to date with the dynamic nature of Indigenous art and culture.

Throughout the year, guided tours were conducted for Aboriginal audiences and groups to assist in strengthening their appreciation of Aboriginal art and artists.

The character of Ngununy, the cheeky fruitbat, was created to take visitors on a lively tour of Aboriginal art and promote a greater understanding of key artworks from the collection. Ngununy has performed as part of NAIDOC Week and during some school holidays.

## Selected highlights of staff and public activities

Aboriginal and Torres Strait Islanders represent 2.1% of the Gallery's workforce, which is slightly below the NSW government's Two Ways Together public sector employment target of 2.6%.

Strengthening our archive of Indigenous art, the Aboriginal and Torres Strait Islander Art Department continued to film interviews with Indigenous artists, as well as collect documentary materials on Indigenous art.

The Aboriginal Collection Benefactors continued to raise funds specifically for the acquisition of Indigenous art.

## MULTICULTURAL POLICIES AND SERVICES PLAN

The Gallery is committed to the principles of multiculturalism, as outlined in section 3 of the *Community Relations Commission and Principles of Multiculturalism Act 2000*.

The NSW government has identified four key objectives for respectful intercultural community relations: leadership, community harmony, access and equity, and economic and cultural opportunities.

In working to achieve these objectives, the Gallery presents exhibitions, public and education programs, and other initiatives developed during the year which are listed in the outcomes below.

### Priority outcomes 2009–10

#### EXHIBITIONS

The Gallery continued to grow its commitment to the promotion and celebration of cultural diversity in 2009–10 as reflected in these highlights from the exhibition program.

**Intensely Dutch: image, abstraction and the word, post-war and beyond** (5 June – 23 August 2009) introduced Australians to the work of some of the most important post-war Dutch artists, including those associated with CoBrA and art informel.

**Double Take: Anne Landa Award for video and new media arts 2009** (7 May – 19 July 2009) comprised seven artists who considered what it means to transform the self into another persona. These included Lisa Reihana's digital photographs of friends and family posing as ancestral Maori spirit figures, Phil Collins' video of karaoke performers in Indonesia singing songs by the UK band The Smiths and Cao Fei's video work with factory workers in China.

**Silk ikats of Central Asia: from the collection of the Islamic Arts Museum Malaysia** (2 July – 6 October 2009) featured late 19th-century robes, tunics and textile panels which highlighted the remarkable artistic achievement and technical virtuosity of the silk designers, dyers and weavers of Central Asia.

**Tatzu Nishi: War and peace and in between** (2 October 2009 – 14 February 2010) transformed the Gallery's two equestrian sculptures by Gilbert Bayes, *The offerings of war* and *The offerings of peace*, enclosing them in playful constructions. Visitors were able to walk inside to experience the surreal spaces created by visiting Japanese artist Tatzu Nishi, now based in Germany.

**Garden and cosmos: the royal paintings of Jodhpur** (29 October 2009 – 26 January 2010) provided visitors with a rare chance to see paintings in the royal collection of the Mehrangarh Museum Trust, Jodhpur, India, and to experience the unique art tradition that flourished in the royal courts between the 17th and 19th centuries.

**East meets West: from the archive of Flora Beresford** (8 February – 4 June 2010) drew on works from the Gallery's artist archives, in this case Australian artist Flora Beresford, who lived in India for 30 years and whose watercolours are based on an ancient Chinese oracle (*Book of Changes*), the Tarot and traditional Indian spirituality.

**Hymn to beauty: the art of Utamaro** (13 February – 2 May 2010) showcased the work of Kitagawa Utamaro (1753?–1806), who revolutionised the way women were portrayed in Japanese visual arts. His sensuous, insightful portraits of courtesans, housewives, mothers and lovers have enjoyed unabated popularity ever since. This exhibition of woodblock prints from the Asian Art Museum, National Museums in Berlin, is the first extensive survey of his work in Australia.

**THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age** (12 May – 1 August 2010) presented works by seven leading artists from Asia in the Gallery as part of the 17th Biennale of Sydney: Makoto Aida, Liu Jianhua, Wang Qingsong, Raqib Shaw, Hisashi Tenmyouya, Jennifer Wen Ma and Akira Yamaguchi.

**Dadang Christanto: They give evidence** (27 May – 18 July 2010) was a reprisal of the confronting and moving, larger-than-life sculptures of human suffering by Indonesian-born Dadang Christanto, first seen here at the launch of the new Asian galleries in 2003.

## EDUCATION AND PUBLIC PROGRAMS

The ongoing presentation of a dynamic and culturally varied series of public and education programs reflects the Gallery's commitment to making the collection and temporary exhibitions readily accessible to the public.

- Art After Hours: special programs held every Wednesday night include performances, talks, films and music, with many of these events highlighting and exploring cultural diversity.

- Arts of Asia: this lunchtime lecture series looked at the outstanding individuals in Asia who shaped their people's arts, culture and sense of identity (*Powerful patrons*) while a second series examined stories behind the many forms of Asian dress throughout history (*Decoding dress*).

- *Decoding the baroque*: this sold-out lecture series had its final semester in the second half of 2009 and continued to explore the development of Western culture tracing developments across Europe.

- Education resources: the rapidly expanding collection of online education kits has enabled wider access to a culturally diverse range of educational resources. There were 47 education kits and 10 collection notes freely available for download from the Gallery's website at [www.artgallery.nsw.gov.au/education](http://www.artgallery.nsw.gov.au/education) as well as seven printed kits which were available for purchase, including the language series *Art speaks: Japanese* and *Art speaks: Italian (L'Arte parla Italiano)*.

- Film program: each Wednesday and Sunday and on the occasional Saturday, the Gallery screens, for free, significant feature films and documentaries in conjunction with major exhibitions. Exploring the art of cinema within a gallery context, the films expand on ideas and themes present in major exhibitions. Appealing to a diverse, and often multicultural audience, the program is dedicated to presenting fascinating movements in world cinema. Among the 2009–10 offerings were the *Along the Silk Road* film series, a provocative series of recent and retrospective films from the Central Asian regions of Mongolia, Kazakhstan and Uzbekistan, in conjunction with the *Silk ikats from Central Asia* exhibition. The series *Pictures from the Floating World*, devised to screen in conjunction with *Hymn to beauty*, was particularly popular

with audiences. *Light and dark: the cinema of the low countries* was presented in conjunction with *Intensely Dutch* and screened features and documentaries emerging from the post-World War Two era in the Netherlands until the present day.

#### PROMOTION AND RESOURCES

Selected exhibitions and special events were advertised in various multicultural publications, and direct marketing campaigns reached out to diverse communities. *Silk ikats from Central Asia* was promoted widely to the Arabic, Islamic and Asian–Australian audiences through brochures targeting key community and arts groups. *Printmaking in the age of Romanticism* was promoted to French audiences, again with brochures targeting key community groups. *Garden and cosmos* was widely promoted to the Indian community with direct marketing, including brochures and posters reaching out to Hindi-language groups through key cultural centres and Indian spice shops among other outlets. A series of Hindi-language advertisements was broadcast on SBS Radio. *Hymn to beauty* was advertised in Japanese-language newspapers, Nichigo Press and Japaralia, and a series of Japanese-language advertisements was broadcast on SBS Radio on the Japanese program. Brochures and posters were distributed to Japanese cultural organisations and festivals including the Darling Harbour Natsu-matsuri and Animania festival.

Throughout the year the Gallery has received significant coverage for exhibitions in the Dutch, Indian, French, Italian, Chinese, Japanese and Indigenous media. The coverage includes articles, listings and reviews in relevant multicultural newspapers, magazines, TV and radio. There is ongoing coverage with ABC's Asia Pacific TV network which is available in 34 countries to about 8.7 million homes. Regular coverage also appears in other international media.

The Gallery's guide maps are available in Japanese, Mandarin, Korean, Arabic, Italian, French, Spanish and German.

#### GALLERY EMPLOYEES

This year, 16% of the Gallery's employees were identified as coming from non-English-speaking backgrounds, below the NSW government's target of 20%. A number of employees who speak community languages assist

other staff and visitors, earning a Community Language Allowance. As at 30 June 2010, the Gallery had staff officially designated as able to offer assistance in Hindi, Cantonese, Polish, German, Italian, Mandarin, Spanish and Indonesian. An annual calendar of significant religious and holy days was circulated to all supervisors to enable scheduling of employees' commitments to meet their religious obligations.

#### Priority goals for 2010–11

The Gallery's 2010–11 program of major exhibitions and associated educational programs will continue to reflect and promote cultural diversity and harmony. Exhibitions will include:

**The Indian empire: multiple realities** (19 August – 7 November 2010). Through prints, photographs, paintings and embroideries, this exhibition presents aspects of the Indian empire when patrons were as diverse as Indian maharajas, East India Company employees, and the military and administrative personnel of the British Raj.

**The first emperor: China's entombed warriors** (December 2010 – March 2011). One of the world's greatest archaeological discoveries of the 20th century was the discovery of the terracotta army who protected the tomb of China's first emperor (221–210 BCE). This magnificent exhibition of some 100 objects includes ten of the world-famous life-size warriors from Xi'an: terracotta figures of foot soldiers, generals, kneeling bowmen, cavalry and chariot horses. The works are on loan from institutions in Shaanxi province including the Museum of Terracotta Warriors and Horses of Emperor Qin Shihuang.

The Gallery will present public and education programs and events to support these and other exhibitions in 2010–11, including a symposium in conjunction with *The Indian empire*. Art Adventure Tours will be conducted, focusing on people and their cultural beliefs, and the Gallery will continue to present a culturally diverse range of films and lecture series such as the Arts of Asia.

The Gallery will also continue to encourage staff to participate in the Community Language Allowance Scheme and to extend the range of languages currently represented.

## ELECTRONIC SERVICE DELIVERY

#### Website visitation and downloads

The total number of actual visits to all of the Gallery's websites for the year was 1,724,276 or 4724 visits per day on average, peaking at 18,505 on 26 March 2010, coinciding with the public announcement of the winners for the Archibald, Wynne and Sulman Prizes.

The Gallery's main website ([www.artgallery.nsw.gov.au](http://www.artgallery.nsw.gov.au)) accounted for 78% of the overall visitation, followed by specialist mini-websites for the Archibald Prize (9%), the Brett Whiteley Studio (5%), Inside ARTEXPRESS (4%), Art After Hours (3%) and GalleryKids and Asian art (1% each).

Exhibitions was the most visited section of the main website (27%), followed by About us (17%), What's on and Events (13% each) and Collection (10%).

As in previous years, the Archibald Prize website was very popular, receiving an average of 2000 visits (12,000 page views) per day from site launch on 17 March to exhibition close on 30 May, peaking at almost 13,800 visits (80,000 page views) on the day that the winners were announced.

During 2009–10, a total of 38,731 education kits and room brochures, 962 children's trails and 2245 online catalogues were downloaded as PDF files from the main website.

#### Messaging via the websites

The main 'Contact us' form on the main website was used for 760 messages from the general public. Enquiries for curators accounted for 29% of these, followed by 22% for general enquiries, 15% for human resources and 12% for the members organisation (the Art Gallery Society of NSW). The research library's enquiry form was used for 172 messages, 48% for 'personal interest', 27% for 'professional research' and the rest by students, while the Education section's 'Send a message' form was used for 77 messages. There were 35 messages received through the 'Submit a new question' form under Frequently Asked Questions and the website feedback form was used for 37 messages.

#### MyVirtualGallery

MyVirtualGallery is an interactive, educational tool that allows anyone to create their own virtual exhibitions using works from the collection. It continues to be used as a resource and/or assessment tool by educational institutions, from primary school to university. There are now 3793 people who have registered as exhibition creators and 2215 exhibitions (424 created during 2009–10). A total of 322 exhibitions have now been published on the website.

#### New web content

Apart from regular updates to the principal website (particularly in the Events, Exhibitions and Press office sections), the following significant developments have occurred:

- Videos of key events, mostly Art After Hours celebrity talks and performances, and some specially made videos, have been posted to the Videos and podcasts area of the main site, as well as the Art After Hours site.
- An extensive encapsulated mini-website was created for the exhibition *40 years: Kaldor public art projects*. This website, consisting of 57 content-rich pages, including an interactive timeline, received over 31,900 page views during 2009–10.
- Inside ARTEXPRESS 2010 ([www.insideartexpress.com.au/10](http://www.insideartexpress.com.au/10)) was launched in February 2010. The interactive, virtual walk-through (a feature of Inside ARTEXPRESS since 2005) was enhanced to make it larger, more responsive and better integrated with the rest of the site. This site and its predecessor, Inside ARTEXPRESS 09, were visited 60,440 times, with 771,222 page views, during 2009–10.

#### Artmail

In line with upgrading of the website, the electronic delivery of our email newsletter Artmail, including media releases, has also been upgraded to enable faster sending and to provide metrics on open and click-through rates. There were more than 142,800 Artmail subscribers in 2009–10.

#### Social media

Social media platforms are becoming increasingly important for engaging new and existing audiences. The Gallery's engagement levels have increased on Facebook, Twitter, Flickr and

YouTube. We have used social media to promote the Gallery to an international and local audience, and to promote events. This year, the Gallery partnered with Apple to launch its presence on iTunes U, a dedicated education portal. The Gallery's content, including lectures, exhibition-related video and audio, films and other resources, can be found in the Beyond Campus section of iTunes U. Some social media channels are also being used in place of information telephone lines or online form enquiries.

The Gallery has a presence in the following social media sites:

- Facebook (social networking) facebook.com/ArtGalleryofNSW: 6623 fans as at 30 June 2010. The Brett Whiteley Studio also has its own Facebook pages facebook.com/BrettWhiteleyStudio: 916 fans as at 30 June 2010
- Flickr (photographs) flickr.com/photos/31243265@N02: 79,460 lifetime views and 270 contacts and the AGNSW Flickr Group: 648 submissions and 143 members
- YouTube (videos) youtube.com/user/ArtGalleryNSW: 24,154 lifetime channel views, 183,100 lifetime individual views
- Twitter (brief instant updates) twitter.com/ArtGalleryNSW: 5418 followers

### Website upgrade project

In August 2009, Ether Multimedia was engaged to create a new website and web management system for the Gallery. In March 2010, Reading Room was engaged in a project management role. In February–March 2010, the Interaction Consortium (a new company formed from a merger with Ether Multimedia in early 2010) and the Gallery built and launched a new Archibald Prize website, using the same technology being developed for the main Gallery website. The site succeeded in handling a sudden spike of heavy traffic on the day the winners were announced, providing a robust test for the new system. Development work on the main Gallery website continues.

## OVERSEAS TRAVEL

**Anthony Bond**, assistant director, curatorial

*Japan 16–28 July 2009*

Attend installation and opening of Echigo-Tsumari Triennial; discuss visit by AGNSW benefactors in 2010

**Yang Liu**, senior curator, Chinese art

*China 4–27 September 2009*

Select and negotiate works and related material for *The first emperor* exhibition, scheduled to open at the Gallery in December 2010

**Edmund Capon**, director and chief curator

*China 4–27 September 2009*

Select and negotiate works and related material for *The first emperor* exhibition, scheduled to open at the Gallery in December 2010

**Hetti Perkins**, senior curator, Aboriginal and Torres Strait Islander art

*USA and Europe 9–25 September 2009*

Film documentary *art+soul*, which the Gallery is presenting in partnership with ABC TV and Hibiscus Films, and discuss participating in *documenta 13*

**Amanda Green**, registrar, collections

*UK 14–23 September 2009*

Courier return of *The modern Pre-Raphaelite* painting from the Royal Academy of Arts, London

**Richard Beresford**, senior curator, European art, pre-1900

*UK and Europe 18 September – 24 October 2009*

Courier return of two paintings by Maurice Vlaminck from Barcelona and continue research on the Gallery's European collection

**Anthony Bond**, assistant director, curatorial

*Europe and Turkey 9–30 October 2009*

Attend Frieze Art Fair, London, and Venice Biennale, Lyon Biennial and Istanbul Biennial

**Judy Peacock**, assistant registrar (curatorial), Western art

*Italy 14–21 October 2009*

Courier Francesco Clemente loan to the Museum of Contemporary Art Donna Regina, Naples

**Peter Raissis**, curator, European prints, drawings and watercolours  
*UK and France 7–26 November 2009*

Research, document and fully catalogue loans for the exhibition *David to Cézanne: master drawings from the Prat Collection, Paris*, scheduled to open at the Gallery in September 2010

**Khanh Trinh**, curator, Japanese art  
*Japan 2–8 November 2009*

Courier return of René Magritte painting *La belle captive*

**Judy Annear**, senior curator, photography

*France 9–25 November 2009*

Attend Paris Photo and Oracle in Paris and Lyon Biennial, representing the Gallery to dealers and curators

**Natalie Wilson**, assistant curator, Australian art

*Italy 1–6 February 2010*

Conduct research for the exhibition *Justin O'Brien: the sacred music of colour*, scheduled to open at the Gallery in December 2010

**Charlotte Davy**, senior registrar, exhibitions

*New Zealand 22–27 February 2010*

Convene the Australasian Registrars Committee Conference and present a paper on customs regulation

**Donna Brett**, manager, copyright and curatorial research

*New Zealand 23–27 February 2010*

Present a paper and attend the Australasian Registrars Committee Conference

**Amanda Green**, registrar, collections

*New Zealand 24–27 February 2010*

Attend the Australasian Registrars Committee Conference

**Judy Annear**, senior curator, photography

*Japan 10–18 March 2010*

View major new travelling exhibition by Yasumasa Morimura in order to resolve selection, costs and timing for a future exhibition

**Edmund Capon**, director and chief curator

*China 10–22 March 2010*

Finalise content and contractual arrangements with new senior personnel for *The first emperor* exhibition at the Shaanxi Cultural Relics Bureau

**Yang Lui**, senior curator of Chinese art

*China 10–22 March 2010*

Working with the Gallery's director to finalise content and contractual arrangements with new senior personnel for *The first emperor* exhibition at the Shaanxi Cultural Relics Bureau

**Anthony Bond**, assistant director, curatorial

*Europe 14 March – 8 April 2010*

Research and development for a major exhibition on British artist Francis Bacon, scheduled to open at the Gallery in 2011–12

**Barbara Dabrowa**, conservator, frames

*Europe 17 March – 19 April 2010*

Present to the ICOM-CC joint interim meeting

**Donna Hinton**, senior conservator, objects

*Italy 20 March–4 April 2010*

Present to the ICOM-CC joint interim meeting and research conservation of siliceous materials, marble and ceramics

**Michelle Andringa**, copyright and image co-ordinator

*Europe 2–24 April 2010*

Take up the Art Gallery of NSW Society scholarship placement with Bridgeman Art in London and attend meetings at Réunion des Musées Nationaux photo agency in Paris to discuss their image sales services

**Erica Drew**, senior exhibitions manager

*Europe and UK 11–27 April 2010*

Attend International Exhibition Organisers Conference and meet with colleagues in museums to discuss future collaborations

**Karen Hancock**, graphic designer

*Hong Kong and China 2–8 May 2010*

Supervise printing of catalogues for *Victorian visions* and *Alfred Stieglitz* exhibitions

**Jackie Menzies**, head curator, Asian art

*Korea and Mongolia 5–16 May 2010*

Research a Korean and a Mongolian exhibition, scheduled to open at the Gallery in 2011–12

**Edmund Capon**, director and chief curator

*Mongolia 8–15 May 2010*

Research and negotiate a Mongolian exhibition, scheduled to open at the Gallery in 2011

**Richard Harling**, manager, retail and publishing

*China, UK and USA 13–31 May 2010*

Purchase stock for *The first emperor* exhibition and sell Gallery publications to distributors in London and New York

**Rebecca Allport**, retail operations manager

*China 13–19 May 2010*

Source merchandise for *The first emperor* exhibition shop and find new suppliers

**Analiese Cairis**, senior graphic designer  
*Hong Kong and China 23–29 May 2010*

Supervise printing of the *Paths to abstraction 1867–1917* catalogue

**Peter Raissis**, curator, European prints, drawings and watercolours  
*Italy 25 May–3 June 2010*  
Courier Gallery loans to the Galleria Nazionale d'Arte Moderna and supervise unpacking, prepare condition reports and monitor installation at the venue

**Wayne Tunnicliffe**, senior curator, contemporary art  
*Thailand 31 May–7 June 2010*  
Install Art Gallery of NSW/Asialink touring exhibition *Erased*, represent the organisations at the exhibition opening and give a public lecture

**Charlotte Davy**, senior registrar, exhibitions

*Korea 2–6 June 2010*

Courier a Bonnard painting, from the collection of the Philadelphia Museum of Art, which had been lent to the Gallery for the *Paths to abstraction 1867–1917* exhibition

**Khanh Trinh**, curator, Japanese art  
*Japan 6–21 June 2010*

Conduct research and finalise loan list for exhibition *Genius of Japanese design: Kamisaka Sekka and the Rimpa tradition*, scheduled to open at the Gallery in 2011–12

**Brian Ladd**, head, public programs  
*New Zealand 28 June–1 July 2010*  
Present a two-day workshop at the Auckland Art Gallery

## COLLECTION – PURCHASES

The majority of artworks purchased by the Gallery during the year are acquired with funding provided by supporting entities such as the Art Gallery of NSW Foundation, Art Gallery Society of NSW, private benefactors, collection-defined bequests and special funds, and specific artwork fundraising campaigns. Credit lines acknowledge the funding source for the purchase of the artwork.

### Australian art

**Sydney Ball** (Australia, b1933), *Untitled #21* 1971, gouache on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

**Arthur Boyd** (Australia, 1920–99), *Nude carrying a ram* 1962, oil on canvas. Purchased with funds provided by the Art Gallery Society of New South Wales 2009

**Tom Carment** (Australia, b1954), *Port Botany, graves and cranes* 2009, watercolour, gouache on three sheets of white paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

**Ethel Carrick** (England; Australia, 1872–1952), *La marée haute a Saint-Malô (High tide at St Malô)* c1911–12, oil on canvas. Purchased with funds provided by the Gleeson O'Keefe Foundation 2009

**Brian Dunlop** (Australia, 1938–2009), *Towards Plato II* 2007, pencil, watercolour, gouache on white card. Kathleen Buchanan May Bequest Fund 2009

**Mirabel Fitzgerald** (Australia, b1945), *Breakaway* 1973, soft-ground etching, aquatint, printed in black ink on ivory BFK Rives paper. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2009

**Peter Godwin** (Australia), *Studio interior with blue chair* 2009, egg tempera on ivory wove paper. Kathleen Buchanan May Bequest Fund 2010

**attrib Elaine Haxton** (Australia, 1909–99), *Harbour view – unfinished* pre–1941, pencil, watercolour, gouache on paper on cardboard. Accessioned 2009

**Elaine Haxton** (Australia, 1909–99), *(Oast houses)* c1935, wood engraving, printed in black ink on thin ivory wove card. Purchased with funds provided by the Arthur Boyd Acquisition Fund 2009

**Tim Jones** (Australia; Wales, b1962), *Tree with shooting star* 2001, wood engraving, printed in black ink on thick white wove paper. Arthur Boyd Acquisition Fund 2009

**Grahame King** (Australia, 1915–2008), *Matsuyama* 1976, colour lithograph, printed in grey, blue and black ink on white BFK Rives paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2009

**Theo Kuijpers** (Netherlands, b1939), 2 drawings: *Trees and tracks* 2009, encaustic on paper; *Trees, tracks and fences* 2009, encaustic on paper. Patrick White Bequest Fund 2009.

*Teken (sign)* 1978, colour lithograph on paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

**Kevin Lincoln** (Australia, b1941), *Rearrangement 4* 2009, etching, printed in black ink with plate tone from nine plates on white Johannot paper. Purchased with funds provided by the Australian Prints, Drawings and Watercolours Benefactors Fund 2010

**Noel McKenna** (Australia, b1956), 4 paintings: *Pipes smell nice, but I wonder how long it will take to get the mouth cancer* 2009, oil on plywood; *Gotta love the mo!* 2008, oil on plywood; *Very woofy* 2008, oil on plywood; *Now this is one furry beast* 2008, oil on plywood. Patrick White Bequest Fund 2009

**Sidney Nolan** (Australia; United Kingdom, 1917–92), *First-class marksman* 1946, Ripolin enamel on hardboard. Purchased with funds provided by the Gleeson O'Keefe Foundation 2010

**Justin O'Brien** (Australia; Italy, 1917–96), 1 drawing and 1 painting: *Study for the stations of the cross* c1961, pencil, pen and black ink, watercolour wash on ivory wove paper; *Self portrait* 1941, oil on cardboard. Purchased with funds provided by the De La Salle Brothers 2010

**John Passmore** (Australia, 1904–84), 2 drawings: *Two figures – study for 'If you don't believe me, ask the old bloke'* 1953, pen and blue ink on thin ivory wove paper; *Night fishing 1* 1953, pen and blue ink, wash on cream paper. Purchased with funds provided by the Jo Penn and Lesley O'Shea Fund and the Thea Proctor Memorial Fund 2010

**Lloyd Rees** (Australia, 1895–1988), *The summit, Mt Wellington II* 1973, pen and black ink, wash, oil pastel, scraping-out, watercolour on ivory laid paper. Edward Stinson Bequest Fund 2009

SUBTOTAL 25 WORKS

### Aboriginal and Torres Strait Islander art

**Destiny Deacon** (Australia, b1957), 3 inkjet prints: *Look out!* 2009, inkjet print from digital image on archival paper; *Come on in my kitchen* 2009, inkjet print from digital image on archival paper; *Arrears windows* 2009, inkjet print from digital image on archival paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2009

**Shaun Edwards** (Australia, b1975), 4 drawings: *Kenny Jimmy's coolamon – Kokorr*, pigment on paper; *They play fire – black magic*, pigment on paper; *Ma peal, cabbage palm* 2009, pigment on paper; *Magerr, wind*, pigment on paper. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

**Mavis Ganambarr** (Australia), 5 items of weaving: *Feather necklace* 2009, pandanus, bush string and feathers; *Large handbag* 2009, pandanus and bush string; *Medium handbag* 2009, pandanus and bush string; *Handbag* 2009, pandanus and bush string; *Small handbag* 2009, pandanus and bush string. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

**Angelina George** (Australia, b1937), *untitled* 2008, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2009

**Lenie Namatjira** (Australia, b1951), *Mt Sonder lookout* 2009, watercolour on paper on board. Purchased with funds provided by Niall and Freya Edwards FitzSimons 2009

**Ivy Pareroultja** (Australia, b1952), *Mt Sonder lookout* 2009, watercolour on paper on board. Purchased with funds provided by Niall and Freya Edwards FitzSimons 2009

**Kutuwulumu Purawarrumpatu** (Australia, c1928–2003), 3 etchings and 1 lithograph: *untitled* printed 2009, etching; *untitled* printed 2009, etching; *untitled* printed 2009, lithograph. Purchased with funds provided by the Aboriginal Collection Benefactors 2010

**Wingu Tingima** (Australia, c1935–2010), *Kuru Ala* 2009, synthetic polymer paint on canvas. Purchased with funds provided by the Aboriginal Collection Benefactors 2009

**Barrupu Yunupingu** (b1948), 2 bark paintings: *Gurth* 2009, natural pigments on bark; *Gurtha* 2009, natural pigments on bark. Purchased with funds provided by the Aboriginal Collection Benefactors Group 2010. *Gurtha* 2009, natural pigments on bark. Patrick White Bequest Fund 2010

SUBTOTAL 23 WORKS

TOTAL AUSTRALIAN ART DEPARTMENT 48 WORKS

## Asian art

### CHINA

**LIU Xiaoxian** (China; Australia, b1963), *The way we eat* 2009, 40 pieces cutlery and 2 chopsticks; porcelain with celadon glaze (edition 1 of 3). Purchased with funds donated by the Allimac Trust 2010 in memory of Peter J Love

**YANG Jin** (China, 1644–1727), *A lofty and disengaged recluse in an autumnal pavilion* Qing dynasty 1644–1911, hanging scroll; ink and colour on silk. David Jones Fund 2009

SUBTOTAL 2 WORKS

### INDIA

**Pushpamala N** (India, b1956) and **Clare Arni** (Scotland, b1962), *Native women of South India* 2000–04, set of ten photographs; manual photographic print on metallic paper (edition of 20). David Jones Fund 2010

SUBTOTAL 1 WORK

### JAPAN

**Sumiyoshi GUKKI** (Japan, 1631–1705), *Chapter 'Asagao' from 'The tale of Genji' with accompanying calligraphy* 1650–1700, Edo (Tokugawa) period 1615–1868, two album leaves, illustration: ink, colour and gold on silk; calligraphy: ink on decorated paper. Asian Collection Acquisition Fund 2009

**Kitagawa UTAMARO** (Japan, 1753?–1806), 3 books: *Picture book: The laughing tippler vol 1* c1803, illustrated erotic book (*shunpon*); colour woodblock print; *Picture book: The laughing tippler vol 2* c1803, illustrated erotic books (*shunpon*); colour woodblock print; *Picture book: The laughing tippler vol 3* c1803, illustrated erotic books (*shunpon*); colour woodblock print. Asian Collection Acquisition Fund 2009

SUBTOTAL 4 WORKS

### NEPAL

**Padmapani** c1200s, gilt copper, lapis lazuli, gems and stones. Purchased with funds from the Art Gallery of New South Wales Foundation, the Art Gallery Society of New South Wales Collection Circle and with the assistance of Sam & Sue Chisholm, Geoff & Vicki Ainsworth, Maurice Cashmere, Rowena Danziger AM & Ken Coles AM, Sandra Forbes & Robert Farrar, Brian France AM & Philippa France, Roslyn & Alex Hunyor, Ray Wilson OAM in memory of James Agapitos OAM, 2010

SUBTOTAL 1 WORK

### UZBEKISTAN

**Bukhara, Woman's 'munisak'** late 1800s, velvet ikat with temple pendant design. David Jones Fund 2010

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT 9 WORKS

## European art pre-1900

**Richard Earlom** (England, 1743–1822) **after Henry Fuseli** (England, 1741–1825), *Shakspeare* [sic], *King Lear, act I, scene I* 1792, stipple engraving. Parramore Purchase Fund 2009

**after Henry Fuseli** (England, 1741–1825), 2 prints: *Shakspeare* [sic], *Hamlet, Prince of Denmark, act I, scene IV* 1796, stipple engraving; *Shakspeare* [sic], *King Henry the Fifth, Act II, Scene II* 1798, stipple engraving. Parramore Purchase Fund 2009

**William Greatbach** (England, 1802–c85) **after John Martin** (England, 1789–1854), *Belshazzar's feast* 1835–40, engraving. Parramore Purchase Fund 2009

**Lord Frederic Leighton** (England, 1830–96), 4 drawings: *Drapery study for 'Cymon and Iphigenia'*, black and white chalk on brown paper; *Drapery study for 'Solitude'*, black and white chalk on brown paper; *Drapery study for 'Greek girls playing ball'*, black and white chalk on blue paper; *Drapery study for 'The bracelet'*, with studies of doves for 'Summer slumber', black and white chalk on grey-brown paper. Purchased with funds provided by John Schaeffer 2009

**James GS Lucas** (United Kingdom, active 1830–55), *The last day of Pompeii* c1835, mezzotint with etching and drypoint. Parramore Purchase Fund 2009

**John Martin** (England, 1789–1854), 47 prints: *Adam and Eve hearing the judgment of the Almighty* 1831, mezzotint with etching and aquatint; *Psalms cxxxvii* 1831, mezzotint with etching; *Joshua commanding the sun to stand still* 1835, mezzotint with etching; *David spareth Saul at Hachilah* 1835, mezzotint with etching; *Moses breaketh the tables* 1833, mezzotint with etching; *Destruction of pharaoh's host* 1833, mezzotint with etching; *The daughter of the pharaoh finding the infant Moses* 1833, mezzotint with etching; *Belshazzar's feast* 1833, mezzotint with etching; *Moses and the burning bush* 1833, mezzotint with etching; *Fall of the walls of Jericho* 1831, mezzotint with etching; *The expulsion* 1831, mezzotint with etching; *The fall of man* 1831, mezzotint with etching; *Seventh plague* 1833, mezzotint with etching; *The deluge* 1833, mezzotint with etching; *The covenant* 1832, mezzotint with etching; *The creation* 1831, mezzotint with etching; *Death of Abel* 1833, mezzotint with etching; *Fall of Nineveh* 1833, mezzotint with etching; *The destruction of Sodom and Gomorrah* 1832, mezzotint with etching; *Fall of Babylon* 1833, mezzotint with etching; *The deluge* 1831, mezzotint with etching; *The fall of the walls of Jericho* 1834, mezzotint with etching; *The creation* 1831, mezzotint with etching; *Fall of Babylon* 1835, mezzotint with etching; *Joshua commands the sun to stand still* 1835, mezzotint with etching; *Book 1, line 44 (The fall of the rebel angels)* 1825, mezzotint; *Book 3, line 365 (heaven – rivers of bliss)* 1825, mezzotint; *And a mighty angel took up a stone...* 1825, mezzotint with etching; *The prophet in the wilderness* 1825, mezzotint with etching; *Adam reproving Eve (book 10, line 863 from Milton's Paradise Lost)* 1825, mezzotint with etching; *Joshua commands the sun to stand still* 1827, mezzotint with etching; *The deluge* 1828, mezzotint with etching; *The fall of Babylon* 1830, mezzotint with etching; *Belshazzar's feast* 1826, mezzotint with etching; *The eve of the deluge* 1842, mezzotint with etching; *Satan on the burning lake from Illustration to Paradise Lost* 1824–25, mezzotint with drypoint; *Satan arousing the fallen angels from Illustration to Paradise Lost* 1824, mezzotint with drypoint; *Pandemonium from Illustration to Paradise Lost* 1824, mezzotint with etching; *The paradise lost of John Milton with illustrations by John Martin [small plate version]* 1824–26, 1846, large quarto letterpress hardcover book bound in leather and marbled paper, with 24 mezzotints by Martin; *Eve's dream – Satan aroused from Illustration to Paradise Lost* 1824–26, mezzotint with etching; *Bridge over chaos from Illustration to Paradise Lost* 1824–26, mezzotint; *Pandemonium* 1831, mezzotint; *The paradise lost of John Milton with illustrations by John Martin [large plate version]* 1824–26, 1846, large quarto letterpress hardcover book bound in leather and buckram, with 24 mezzotints with etching by Martin; *[Robert Montgomery's 'The sacred annual: being the messiah, a poem in six books', with illustrations including three hand-coloured lithographs by John Martin]* 1834, letterpress hardcover book bound in velour and illustrated with hand-coloured lithographs. Parramore Purchase Fund 2009

**after John Martin** (England, 1789–1854), 14 prints: *Samson carrying off the gates of Gaza* 1825–30, mezzotint with etching; *Joshua commanding the sun to stand still* 1830, lithograph; *The fall of man* 1825, engraving; *Joshua commanding the sun to stand still* 1830, engraving; *By Babel's streams we sat and wept* 1830, engraving; *Belshazzar's feast* 1830, engraving; *The tower of Babel* 1830, mezzotint with engraving; *Joshua commands the sun* 1830, mezzotint with engraving; *The plague of darkness* 1830, mezzotint with engraving; *The destruction of the cities of the plain* 1832,

mezzotint with engraving; *The deluge (erotic version)* 1820s–30s, lithograph; *The plains of heaven* 1857, hand-coloured engraving; *The last judgment* 1857, hand-coloured engraving; *The great day of his wrath* 1857, hand-coloured engraving. Parramore Purchase Fund 2009

**Pietro Tomkins** (England, 1760–1840) after **Henry Fuseli** (England, 1741–1825), 2 prints: *The weird sisters* 1786, stipple engraving; *Prince Arthur's vision. No 1 of the British poets. Vide Spencer's fairy queen* 1788, stipple engraving. Parramore Purchase Fund 2009

**Unknown**, *Belshazzar's feast (erotic version)* 1835–40, lithograph. Parramore Purchase Fund 2009

SUBTOTAL 73 WORKS

## Modern and contemporary art

**Del Kathryn Barton** (Australia, b1972), *come of things* 2010, synthetic polymer paint, gouache, watercolour and pen on polyester canvas. Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 2010

**Peter Callas** (Australia, b1952), *Lost in translation* 1999, computer animation on digital betacam, colour, sound, 6 min. Contemporary Collection Benefactors 2009

**Julie Fragar** (Australia, b1977), 7 paintings: *Lie to me* 2008, oil on board; *The sculptor made quite a good woman (get up)* 2008, oil on board; *Filling in the blanks* 2009, oil on board; *Looking for direction* 2009, oil on board; *Jump ship jump* 2009, oil on board; *This path holds no possibility of victory* 2009, oil on board; *Three meaningful gestures* 2009, oil on board. Viktoria Marinov Bequest Fund 2010

**Louise Hearman** (Australia, b1963), 2 paintings: *Untitled #1279* 2009, oil on masonite. Contemporary Collection Benefactors 2010 with the assistance of Anita and Luca Belgiorno-Nettis, Andrew Cameron, Ginny Green, Penelope Seidler and Ray Wilson. *Untitled #1304* 2009, oil on masonite. Contemporary Collection Benefactors 2010

**Rebecca Horn** (Germany, b1944), *Tailleur du coeur* 1998, boxed portfolio of 12 colour etchings: softground, whiteground aquatint, spitbite aquatint and 16 pages of text, title page and colophon. Purchased 2009

**Gabriella Mangano** (Australia, b1972) and **Silvana Mangano** (Australia, b1972), 2 videos: *Falling possibilities* 2009, single-channel video, 20 min 30 sec, 4:3 ratio, colour, no sound; *Absence of evidence* 2008, single-channel HD video, 8 min 42 sec, 16:9 ratio, colour, sound. Viktoria Marinov Bequest Fund 2010

**Franz Marc** (Germany, 1880–1916), *Lowenjadg nach Delacroix* 1913, woodcut on chamois tissue-thin laid Japan. Purchased 2009

**Linda Marrinon** (Australia, b1959), *Field Marshal Montgomery* 2009, bronze. Henry Salkauskas Art (Purchase) Award 2009

**TV Moore** (Australia, b1974), 2 works: *Nina, me and Ricky Jay* 2009, VHS and HDV transferred to DVD 16:9 video projected on its side onto unique wooden frame with inbuilt projection screen and metal suspension pole, stereo sound, 3 min 43 sec (loop). Anne Landa Award 2009; *Cabinet of ideas and future visions (cash converters)* 2009, mixed media. Anne Landa Award and the Contemporary Collection Benefactors 2009

**Óscar Muñoz** (Colombia, b1951), *Biographies* 2002, video installation: 5 colour video projections, sound, metal drain grills. Purchased 2010

**David Noonan** (Australia, b1969), *Untitled 3* 2008, screenprinted jute and linen collage. Contemporary Collection Benefactors 2009

**Alex Pittendrigh** (Australia, b1966), *Duke Bluebeard* 2009, synthetic polymer paint and ink on linen. Contemporary Collection Benefactors 2010, with the assistance of Geoff and Vicki Ainsworth and James Hill

**Justin Trendall** (Australia, b1957), *Black square* 2009, unique screenprint on fabric. Henry Salkauskas Art (Purchase) Award 2009

**Hossein Valamanesh** (Iran; Australia, b1949), *Middle path* 2008, saffron on paper. Contemporary Collection Benefactors with the generous support of Geoff and Vicki Ainsworth, Stephen Buzacott and Kemsley Brennan, Andrew and Cathy Cameron, Rick Frolich, Grant Pirrie, Ginny and Leslie Green, James Hill, Ann Lewis, John Schaeffer, Penelope Seidler and Vivienne Sharpe 2009

SUBTOTAL 23 WORKS

## Photography

**Eugene Atget** (France, 1857–1927), *Rue de l'Hôtel de Ville* 1921, gelatin silver photograph. Alistair McAlpine Photography Fund 2010

**Seung Woo Back** (Korea, b1973), 5 type C photographs from the series *Blow up* 2005–07: *Blow up #05* printed 2010; *Blow up #07* printed 2010; *Blow up #11* printed 2010; *Blow up #23* printed 2010; *Blow up #91* printed 2010. Purchased with funds provided by the Photography Collection Benefactors 2010

**Uta Barth** (Germany; United States of America, b1958), *Untitled (nw 4)* from the series *Nowhere near* 1999, diptych: 2 type C photographs. Gift of Geoff and Vicki Ainsworth 2010

**Pat Brassington** (Australia, b1942), 5 photographs from the series *In marble halls* 2003, pigment prints: *In marble halls #1*; *In marble halls #2*; *In marble halls #3*; *In marble halls #4*; *In marble halls #5*. Purchased 2009

**Shannon Ebner** (United States of America, b1971), *Shrouded monument* 2008 printed 2009, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

**Raoul Hausmann** (Austria; Germany; France, 1886–1971), *Hedwig Mankiewitz-Hausmann* 1931, gelatin silver photograph, vintage. Purchased with funds provided by the Photography Collection Benefactors 2010

**Rosemary Laing** (Australia, b1959), 3 type C photographs from the series *A dozen useless actions for grieving blondes* 2009: *A dozen useless actions for grieving blondes #10*; *A dozen useless actions for grieving blondes #11*; *A dozen useless actions for grieving blondes #12*. Purchased with funds provided by the Art Gallery Society of New South Wales, the Ruth Komon Bequest in memory of Rudy Komon and the Photography Collection Benefactors 2009

**Ricky Maynard** (Australia, b1953), 10 gelatin silver photographs, selium toned, from the series *Portrait of a distant land* 2005 printed 2009: *Custodians*; *Broken heart*; *Traitor*; *Free country*; *The Healing Garden, Wybalenna, Flinders Island, Tasmania*; *Coming home*; *Death in exile*; *Vansittart Island, Bass Strait, Tasmania*; *The spit*; *The mission*. Purchased with funds provided by the Aboriginal Collection Benefactors and the Photography Collection Benefactors 2009

**Tracey Moffatt** (Australia; United States of America, b1960), 6 photographs from the series *Plantation* 2009, each a diptych: 2 digital prints with archival pigments, InkAid, watercolour paint and archival glue on handmade Chautara Lokta paper: *Plantation (Diptych no 2)*; *Plantation (Diptych no 3)*; *Plantation (Diptych no 10)*; *Plantation (Diptych no 11)*; *Plantation (Diptych no 12)*. Purchased with funds provided by the Photography Collection Benefactors 2010

**Ian North** (New Zealand; Australia, b1945), 2 type C photographs, handpainted with synthetic polymer paint, from the *Pseudo panorama. Cazneaux series* 1988: *Pseudo panorama. Cazneaux series: no 2 'Far flung ranges of the Finders'*; *Pseudo panorama. Cazneaux series: no 3 'Mustering sheep, Flinders Ranges SA'*. Purchased with funds provided by the Photography Collection Benefactors 2010

**Catherine Opie** (United States of America, b1961), *The bloods, memorial* from the series *In and around home* 2004 printed 2005, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

**David Potts** (Australia, b1926), 2 dye transfer photographs from the series *The London 1953: Part of a mural at the South Bank; Piccadilly Circus*. Purchased with funds provided by the Photography Collection Benefactors 2009

**Jacky Redgate** (England; Australia, b1955), 4 photographs: *Work-to-rule V* 1986–87 printed 2009, ilfochrome photograph; *Work-to-rule VI* 1986–87 printed 2009, ilfochrome photograph; *Straightcut # 4* 2001 printed 2009, type C photograph; *Straightcut # 17* 2001–03 printed 2009, type C photograph. Purchased with funds provided by the Photography Collection Benefactors 2009

**Catherine Rogers** (Australia, b1952), 2 photographs from the series *The culture of the table* 2007, Piezo quadtone carbon and colour ultrachrome inkjet prints: *Cups*; *Plate on table edge*. Purchased with funds provided by the Photography Collection Benefactors 2009

**Robyn Stacey** (Australia, b1952), *Walnuts* from the series *Empire line* 2009, type C photograph. Purchased with funds provided by Nanette Ainsworth, John & Kate Armati, The Freedman Foundation, the Mackay family, the Whiston family and the Photography Collection Benefactors 2010

**Justine Varga** (Australia, b1984), 2 type C photographs from the series *Empty studio* 2009: #1; #7. Viktoria Marinov Bequest Fund 2009

**Mark Wyse** (United States of America, b1970), *Marks of indifference #1 (shelf)* 2006 printed 2009, type C photograph. Gift of Geoff and Vicki Ainsworth 2009

**YANAGI Miwa** (Japan, b1967), *Windswept women 2* from the series *Windswept women – the old girls' troupe* 2009, laserchrome photograph, framed. Gift of Geoff and Vicki Ainsworth 2009

SUBTOTAL 49 WORKS  
TOTAL WESTERN ART  
DEPARTMENT 145 WORKS

TOTAL ALL DEPARTMENTS 202  
WORKS PURCHASED

## COLLECTION – GIFTS

Artworks accepted by the Gallery during the year from donors, either from artists, individual donors or philanthropic entities.

### Australian art

TONY AMENEIRO

**Tony Ameneiro** (Australia, b1959), 3 prints: *Location detail I Gynea lily* 2004, etching, printed in black ink with plate tone on chine collé on ivory wove paper; *Skull lily no 2 (kangaroo)* 2008, lithograph (tusche and crayon), printed in black ink on thin cream tissue, hand-coloured with watercolour and overdrawn in white ink, laid on white wove paper; *Swamp wallaby head with SCP* 2009, linocut, printed in black ink with chine collé on white wove paper

ART GALLERY SOCIETY OF NSW

**Kevin Connor** (Australia, b1932), *City light, from Redfern* 1990, colour lithograph, printed on ivory wove paper

**John Firth-Smith** (Australia, b1943), *Myth* 1990, colour lithograph, printed on ivory wove paper

**Colin Lanceley** (New Zealand; Australia, b1938), *The fall of Icarus* 1987, colour lithograph, printed on ivory wove paper

**John Olsen** (Australia, b1928), *Bonnard at Le Cannet* 1990, etching, printed in green ink on hand-made paper

PHILIP BACON

**Rupert Bunny** (Australia, 1864–1947), 2 prints: *Cradle song I* 1894–96, photo lithograph; *Cradle song II* 1894–96, photo lithograph

SYDNEY BALL

**Sydney Ball** (Australia, b1933), 3 prints from the series *Canto* 1964–65: *Black centre – canto I* 1964, lithograph, printed in black ink on ivory wove paper; *Black circle on a white square – canto II* 1964, lithograph, printed in black ink on white wove paper; *Three quarter time – canto III* 1965, lithograph, printed in black ink on ivory wove paper

5 prints: *Canto drawing* 1966, brush and black ink, coloured crayon, charcoal, on lithograph printed in black ink, on ivory wove paper; *Canto no IV* 1966, colour screenprint on ivory

laid paper; *Canto no V* 1966, colour screenprint on ivory laid paper; *Canto no VI* 1966, colour screenprint on ivory paper; *Canto no VII* 1966, colour screenprint on ivory laid paper

BEQUEST OF FLORENCE TURNER  
BLAKE

**Florence Turner Blake** (Australia, 1873–1959), 2 watercolours: *Ballroom dance* c1920, watercolour on ivory wove paper; *Ballroom dance* c1920, watercolour on paper

MICHELLE COLLOCOTT

**Michelle Collocott** (Australia, b1945), *A lyrical view of Golders Green, London* 1995, synthetic polymer paint and collage on canvas

SIR WILLIAM DOBELL ART  
FOUNDATION

**Pam Hallandal** (Australia, b1929), *Tsunami* 2007–09, ink, charcoal, pastel on paper

LEON FINK

**Asher Bilu** (Israel; Australia, b1936), *Soundscape* 1979, pigments, polyvinyl butyral resin and casein paint on plywood on hardboard

MICHAEL HOBBS

**David van Nunen** (Australia, b1952), *Just another picture postcard* 1981, oil, synthetic polymer paint, graphite on linen canvas

ANNA GRAY

**Len Annois** (Australia, 1906–66), *North Wales valley* 1950, gouache on ivory wove paper

BEQUEST OF THELMA JEAN HILL

**Michael Esson** (Scotland; Australia, b1950), *Fading wishes* 1989, pencil, coloured pencil, white gouache on paper

FRASER HOPKINS

**Arthur Boyd** (Australia, 1920–99), *Lion's head in a cave and rainbow* 1969, oil on canvas

GEORGE AND PAMELA JENNINGS

**David Strachan** (Australia; England, 1919–70), *Flowers, lovers and doves* c1969–c70, oil on canvas

MICHAEL JOHNSON

**Michael Johnson** (Australia, b1938), *Thai tiger* 1986, brush and black ink on white Japanese paper

MICHEL KEMP

**Roger Kemp** (Australia, 1908–87), 2 sketchbooks: *Sketchbook* 1960s, spiral-bound sketchbook: 41

drawings; *Sketchbook* 1970s, spiral-bound sketchbook: 15 drawings

21 drawings: *Untitled* 1960s, pen and black ink, wash on cream wove paper; *Untitled* 1960s, pen and black ink, wash, black fibre-tipped pen, watercolour on ivory wove paper; *Untitled* 1960s, pen and black ink, black and pink fibre-tipped pen on thin white card; *Untitled* 1970s, black and blue fibre-tipped pen, blue ball-point pen, pastel on white wove paper; *Untitled* 1970s, pen and black ink, coloured pencil on white wove paper; *Untitled* 1970s, pen and black ink, black fibre-tipped pen on white wove paper; *Untitled* 1970s, pen and black ink, pencil, pastel on ivory wove paper; *Untitled* 1970s, pen and black ink, pencil, pastel on ivory wove paper; *Untitled* 1970s, pen and black ink, pencil, pastel on shiny white card; *Untitled* 1970s, pen and black ink, red ball-point pen, pastel on ivory wove paper; *Untitled* early 1970s, pencil, pen and black ink, black and blue ball-point pen, pastel, fibre-tipped pen on ivory wove paper; *Untitled* early 1970s, pen and black ink, pastel on white wove paper; *Untitled* early 1970s, pen and black ink, pastel on white wove paper; *Untitled* 1971, brush and black ink, wash on white wove paper; *Untitled* 1971, pencil, pen and black ink, watercolour on ivory wove paper; *Untitled* 1980s, crayon, coloured fibre-tipped pens on ivory wove paper; *Untitled* 1972, pen and black ink, synthetic polymer paint on white wove paper; *Untitled (Female nude)* c1980s, pen and black ink on white wove paper; *Untitled (landscape)* 1960s, pen and black ink, black fibre-tipped pen, watercolour on ivory wove paper; *Untitled – study with figures* 1960s, black fibre-tipped pen on white wove paper; *Untitled – three studies* 1960s, pen and black ink, wash on white wove paper

HENDRIK KOLENBERG

**Kevin Lincoln** (Australia, b1941), *Theo Kuijpers* 2009, etching, printed in black ink with plate tone on grey wove BFK Rives paper

NOEL McKENNA

**Noel McKenna** (Australia, b1956), *Very woofy* 2008, etching, printed in black ink with plate tone on ivory wove paper

MARGARET HANNAH OLLEY ART  
TRUST

**Cressida Campbell** (Australia, b1960), *After lunch* 2002, colour woodblock and watercolour on white Dutch etching paper

## ALAN AND JAN REES

**Lloyd Rees** (Australia, 1895–1988), *recto: Drawing for soft-ground etching 'Deloraine, Tasmania' or 'House in Tasmania' verso: [wax impression]* 1976, pencil on ivory wove paper

## RALPH RENARD IN MEMORY OF HIS SISTER LILIAN RENARD

**Sydney Ball** (Australia, b1933), *Organic landscape* 1963, colour lithograph printed in green, grey and brown ink on cream wove paper

## JAN RISKE

**Jan Riske** (Australia; Netherlands, b1932), *Locked alignment* 2007, oil on canvas

## HANS AND PAMELA SCHUTTLER

**GW Bot** (Australia, b1954), *The poet* 1996, colour woodcut, printed in brown and black ink on cream BFK Rives paper

**Bill Coleman** (Australia, b1922), *Reclining nude*, monotype, printed in brown oil-based ink on cream wove paper

**Chris Denton** (Australia, b1950), *Hidden city* 1991, colour etching, aquatint, printed in green and orange ink on cream wove paper

**Lesley Duxbury** (England; Australia, b1950), *Of skies tolerably large* 1993, photo etching, embossing, printed in black ink on ivory wove paper

**Graham Fransella** (England; Australia, b1950), *Figure* 1991, drypoint, fowl bite printed in black ink with plate tone on ivory wove paper

**Frank Hinder** (Australia, 1906–92), *Leggiero* 1979, lithograph, printed in black, gold and silver ink on ivory Arches paper

**Ruth Johnstone** (Australia, b1955), *Her* 1981, etching, aquatint, printed in black ink with plate tone on ivory Moulin du Gue paper

**Grahame King** (Australia, 1915–2008), *2000 + ?* 1999, lithograph, printed in black ink on white wove paper

**Inge King** (Germany; Australia, b1918), *Untitled* 1999, linocut, printed in black ink on white wove paper

**Deborah Klein** (Australia, b1951), *Mildred Pierce on St Kilda pier* 1995, linocut, printed in black ink on ivory rice paper

**Bea Maddock** (Australia, b1934), 4 prints from the *Blue orange* suite 1976: *Blue orange I* 1976, photo-etching, etching, aquatint, printed in blue and orange ink from three plates on cream Arches paper; *Blue orange II* 1976, photo-etching,

printed in blue and orange ink on cream Arches paper; *Blue orange III* 1976, photo-etching, printed in blue and orange ink on cream Arches paper; *Blue orange IV* 1976, photo-etching, printed in blue and orange ink on cream Arches paper

*Your turn* 1976, photo-etching, printed in brown, black, blue, orange and yellow ink on ivory Arches paper

**Frank Medworth** (Australia; United Kingdom, 1892–1947), *Boats* c1933, wood engraving, printed in brown/black ink on thin cream tissue

**Wes Placek** (West Germany; Australia, b1947), *Studio* 1994, etching, aquatint, printed in red ink on ivory BFK Rives paper

**Anne Starling** (Australia, b1967), *Grandma's ritual* 1995, linocut, printed in black ink on white tissue

**Rhys Williams** (Australia, 1894–1976), *Through the trees*, woodcut, printed in black ink on ivory paper

## KAREN AND GEOFF WILSON

**Charles Conder** (England; Australia, 1868–1909), 4 prints from *The carnival set* 1904–06: *A dream of Araby* 1904–06, transfer lithograph, printed in sanguine ink on ivory laid paper; *Fantasia espagnole* 1905, lithograph, printed in black ink on ivory laid paper; *Harlequin s'amuse* 1905, transfer lithograph, printed in sanguine ink on ivory laid paper; *La mi-carême* 1904–06, transfer lithograph, printed in sanguine ink on ivory laid paper

## ROBERT YPES

**Stephen Killick** (England; Australia, b1947), 5 prints: *Sea saw* 1980, etching, aquatint, scraping back, black ink on ivory wove paper; *Fish eating rice* 1978, softground etching, aquatint, black ink with plate tone on ivory wove paper; *Interior with moon and mirror* 1980, aquatint, black ink on ivory wove paper; *Walking in the wind* 1978, softground etching, aquatint, black ink with plate tone on ivory wove paper; *Wildlife strategies* 1980, etching, aquatint, scraping back, black ink on ivory wove paper

SUBTOTAL 85 WORKS

## Aboriginal and Torres Strait Islander art

### ANTHONY BOURKE

**Michael Riley** (Australia, 1960–2004), *Untitled (feather)* from the series *Cloud* 2000 (printed later), chromogenic pigment print

SUBTOTAL 1 WORK

TOTAL AUSTRALIAN ART DEPARTMENT 86 WORKS

## Asian art

### CHINA

#### ANONYMOUS GIFT

*Vase with incised narrative scene* 1800s, Qing dynasty 1644–1911, ivory

#### DR JAMES HAYES

**LU Zhanyuan** (China, active 1920s–30s) calligrapher, *Folding fan with landscape painting and poem in seal script* 1921, ink and colour on paper

**ZHOU Jiwei** (China, active 1930s–40s) calligrapher, **ZHANG Zhuanxiang** (China, active 1930s–40s) artist, *A folding fan with a landscape painting 'Sound of pines and the flowing spring' after Wang Hui (1632–1717) and a calligraphy in seal script* 1948, ink and colour on paper

#### JUDITH AND KEN RUTHERFORD

*Man's bamboo undergarment* 1800s, tubular bamboo beads threaded together with cotton, trimmed in light blue silk with button and ties

SUBTOTAL 4 WORKS

### JAPAN

#### DR JAMES HAYES

**Utagawa KUNISADA I / TOYOKUNI III** (Japan, 1786–1864), 3 prints: *Actor Iwai Jōzaburō as (?)yo Gozen* c1805–c10, colour woodcut; ōban; *Actor Onoue Eizaburō as courtesan Takao and Sawamura Tossho as Ashikaga Yorikane* c1815–c42, colour woodcut; ōban diptych; *Actor Sawamura Tanosuke as courtesan Katsuragi* c1861, colour woodcut; ōban

**UTAGAWA Kuniyasu** (Japan, 1794–1832), 2 prints: *Actor Iwai Jōzaburō as courtesan Asagao* c1805–c10, colour woodcut; ōban; *Actor Iwai Shijaku as Oteru of the XX teahouse* c1805–10, colour woodcut; ōban

**Utagawa KUNIYOSHI** (Japan, 1797–1861), *Courtesan Motozu(?) of the Daimojiya in Shin-Yoshiwara, Kyomachi 1-chome* c1815–c1842, colour woodcut; ōban

**Utagawa TOYOKUNI I** (Japan, 1769–1825), 3 prints: *Actor Iwai Hanshiō as Oyatsu* c1811–c13, colour woodcut; ōban; *Actor Segawa Michi(?)nosuke as geisha (?)* c1794–c95, colour woodcut; ōban; *Courtesan after bath* c1805–c10, colour woodcut; ōban

**Utagawa TOYOKUNI II** (Japan, 1777–1835), 3 prints: *Actor Iwai Hanshiō as Komatsu of Yamatoya*

c1820–30s, colour woodcut; ōban; *Actor Sawamura Tanosuke as (?)* c1815–42, colour woodcut; chōban; *Tanosuke as Sakatsuya Onoe, Kikugorō as T*

*samamotoya Ichihachi* c1820–30s, colour woodcut; ōban

#### LESLEY KEHOE GALLERIES

**KONDO Takahiro** (Japan, b1958), 2 ceramics: *Incense box – square/circle* 2005, porcelain with blue silver mist glaze; *Incense box – triangle/circle* 2005, porcelain with blue silver mist glaze

**Basil Hall Chamberlain** (England; Japan, 1850–1935) translator, **HASEGAWA Takejiro** (Japan) publisher, 2 books: *Chirimen book: The fisherboy Urashima* 1886, woodblock illustrated crêpe paper; *No 3: The man who lost his wife* 1887, woodblock illustrated book

**Basil Hall Chamberlain** (England; Japan, 1850–1935) translator, **HASEGAWA Takejiro** (Japan) publisher, **Kobunsha** (Japan) publisher, **Ticknor & Co** (United States of America) distributor, 2 books: *No 1: The hunter in fairy-land* 1887, woodblock illustrated book; *No 2: The birds' party* 1887, woodblock illustrated book

**HASEGAWA Takejiro** (Japan) publisher, **Jules Adam** author, **Osman Edwards** translator, *Chirimen book: Japanese storytellers* 1899, Meiji period 1868–1912, woodblock illustrated crêpe paper book

**HASEGAWA Takejiro** (Japan) publisher, *Chirimen book: The months of Japanese ladies-calendar for 1903* 1903, woodblock illustrated crêpe paper book

**Shinbi Shoin** (Japan) publisher, *Process of wood-cut printing explained* early 1900s, off-set printed book

**SUZUKI Kason** (Japan, 1860–1919), **Mae Stjohn-Bramhall** (Japan) translator, *Chirimen book: Japanese jingles* 1892, woodblock illustrated crêpe paper book

**Unknown** (Japan), *Handscroll with preliminary drawings for erotic images (shunga)* late 1800s – early 1900s, handscroll; ink and colour on paper

SUBTOTAL 23 WORKS

### INDIA

#### DR NIGEL AND MRS NORMA HAWKINS

12 miniatures: *Bird on a roof* 1680, opaque watercolour on paper; *(Erotic scene)* 1675–1700, opaque watercolour on paper; *Asavari ragini* 1600s, opaque watercolour



on paper; *Asavari ragini* 1600s, opaque watercolour on paper; *Goddess* 1785, opaque watercolour on paper; *Gopis approach Krishna* late 1600s, opaque watercolour on paper; *Holi festival* 1750–1800, opaque watercolour on paper; *The holy family* 1780–1800, opaque watercolour on paper; *Illustration to the Bhagvata Purana [Krishna fluting; gopis bathing]* c1650, opaque watercolour on paper; *Lady swooning* c1850, opaque watercolour on paper; *Prince and mistress and child* 1620, opaque watercolour on paper; *Tanka ragini* c1700–50, opaque watercolour on paper; four lines of black *nagari* script on yellow panel

Deccan, *Gujari ragini* c1750, opaque watercolour on paper

Jaipur, Rajasthan, *Gujari ragini* c1760, opaque watercolour on paper; six lines of *nagari* script

Kangra, Punjab Hills, *Raja on elephant* 1800s, watercolour on paper

Mewar, Rajasthan, *Rana Jagat Singh II and Pratap Singh II* c1740–50, opaque watercolour on paper

Central India, 3 miniatures: *Desvarati ragini* early 1800s, opaque watercolour on paper; *Lalit ragini* early 1800s, opaque watercolour on paper; *A prince enthroned* 1600s–1700s, opaque watercolour on paper

Rajasthan, 4 miniatures: *Asavari ragini* late 1600s, opaque watercolour on paper; five lines of black *nagari* script on yellow panel; *Maharaja with bow and arrow [archer]* 1700s, opaque watercolour on paper; *Portrait of woman on terrace*, opaque watercolour on paper; *Procession of prince visiting yogi in mountain*, opaque watercolour on paper

Bundi, Rajasthan, *Gujari ragini* c1680 opaque watercolour on paper; *nagari* inscriptions on yellow panel

Hyderabad, Andhra Pradesh, *Prince Sikandar Jah of Hyderabad* c1780–1800, opaque watercolour on paper; two panels of *naskh* script

#### JIM MASSELOS

*Short choli (blouse)* 1900s, embroidered silk

Cutch, Gujarat, 2 textiles: *Choli made of genuine zari (gilt silver thread)* 1900s, *kinkhab* weaving with multi-colour silk inlay and metal thread; *Casual choli (blouse) worn by queen* 1900s, embroidered silk

SUBTOTAL 28 WORKS

#### MYANMAR

##### MRS FULLERTON

*Palm leaf manuscript of Abhidhamma* c1880, manuscript of more than 200 palm leaves (*htan*) incised with stylus, rubbed with lampblack, gold trim, 2 wooden bookends with original woven cord and cloth wrapping

SUBTOTAL 1 WORK

#### PERSIA

##### DR NIGEL AND MRS NORMA HAWKINS

1 miniature and 5 paintings: *An old man bewitched* c1560, opaque watercolour on paper; verso 14 lines, double-column, fine black *nasta'liq* script; *Bahram Gur shooting two asses, left side of a frontispiece from a manuscript of the Haft Paikar* late 1500s, opaque watercolour on paper; *Bahrambur enthroned* 1460, opaque watercolour on paper; *Leaf from a Shahnama* 1600s, opaque watercolour on paper; *Leaf from a Shahnama [Kings conversing]*, opaque watercolour on paper; *A prisoner brought before Anushirvan [Buzurjmihir sits to left of throne]*, folio from a manuscript of *Firdausi's Shahnama* c1480, opaque watercolour on paper; text in 4 columns of 27 lines of *nasta'liq* script

SUBTOTAL 6 WORKS

#### VIETNAM

##### KEN AND JUDITH RUTHERFORD

*Rank badge for 3rd rank civil official – rooster* 1850–1900, embroidered silk with gold thread

SUBTOTAL 1 WORK

TOTAL ASIAN ART DEPARTMENT  
62 WORKS

#### European art pre-1900

##### PROFESSOR VIRGINIA SPATE

**Honoré Daumier** (France, 1808–79), *Victor Hugo* 1849, lithograph

**James GS Lucas** (United Kingdom, active 1830–55), after **Horace Vernet** (France, 1789–1863), 2 prints: *Mazeppa and the wolves* 1831, mezzotint; *Mazeppa surrounded by horses* 1831, mezzotint

SUBTOTAL 3 WORKS

#### Modern and contemporary art

##### GEOFF AND VICKI AINSWORTH

**Callum Morton** (Canada; Australia, b1965), *Screen #4 chargrilled* 2006, wood and synthetic polymer paint

##### LEO ERB

**Leo Erb** (Germany, b1923), 2 paintings: *Line relief, thick* 1978, synthetic polymer paint on wood; *Line relief, thin* 1978, synthetic polymer paint on wood

##### SUE GRIFFIN

**Lindy Lee** (Australia, b1954), *Zip zero zilch* 1995, synthetic polymer paint, oil and wax on board, 25 panels

##### JOHN KALDOR FAMILY

**Robert Rauschenberg** (United States of America, 1925–2008), 3 prints and 1 sculpture: *31100/ New born/Indian River/Planters/Snow* 1971, offset print, cardboard on plywood; *Bologna frost* from the series *Hoarfrost* 1975, offset lithograph transferred to collage of cardboard and fabric; *Tampa collage* 1974 from *Tampa 12* 1972, solvent transfer on fabric on lithographic proof; *Yellow visor glut* 1989, riveted metal parts

##### JAMES LITCHFIELD

**Imants Tillers** (Australia, b1950), *Once upon a time* 2009, synthetic polymer paint, gouache on 90 canvasboards, no 83514–83603

##### ROSS MELLICK

**Ross Mellick** (Australia, b1934), *Painting on shaped canvas no 5* 1988, natural pigment, PVA glue and tar on canvas

##### JULIE RRAP

**Julie Rrap** (Australia, b1950), 2 prints from the series *Soft targets* 2004, pure pigment prints on acid-free rag paper: *Yaw*; *Fish-tailing*

SUBTOTAL 12 WORKS

#### Photography

**Simryn Gill** (Singapore; Malaysia; Australia, b1959), *Run* 2006 printed 2008, 1 type C photograph and 4 gelatin silver photographs. Donated through the Australian Government's cultural gifts program

##### HENRY ERGAS

**Grant Beran** (New Zealand, b1967), 2 photographs: *After the annunciation (silver pixels)* 2005, unique photo-chemical drawing on photographic paper; *finer and finer* 2005, unique photo-chemical drawing on photographic paper

**Elaine Campaner** (Australia, b1969), 3 photographs: *Fiordland* 2007, pigment print; *The lookout (the three sisters, Katoomba)* 2007, pigment print; *The winter of our discontent* 2006 printed 2007, pigment print

3 photographs from the series *The new testament as understood by small children* 1999 printed 2007, pigment prints: *The baptism*; *Jesus the good shepherd*; *John the baptist*

**Ben Cauchi** (New Zealand, b1974), 5 photographs: *The dead lake, Fiordland* 2002 printed 2006, type C photograph; *The final day* 2006, tintype; *Milford Sound from beneath Mitre Peak, Fiordland* 2002 printed 2006, type C photograph; *Reverse self portrait* 2006, ambrotype; *Three lies* 2006, ambrotype

**Brett East** (Australia, b1969), *Vanitas II* 2007, type C photograph

**Richard Maloy** (New Zealand, b1977), 5 type C photographs: *Blue arm* 2000; *Diana and Charles* 2002; *Mask #1* 2004; *Tape leg* 2000; *Tape nose* 2000

*Composition no 2* 2005, 6 type C photographs.

**Jon Rhodes** (Australia, b1947), 7 gelatin silver photographs: *At Yumari (I)* 1990 printed 2000; *At Yumari (II)* 1990 printed 2000; *Black diamond pool* 1986 printed 2000; *The Luma* 1987 printed 2000; *Rockhole wave* 1987 printed 2000; *Stingray boy* 1974 printed 2000

**Layla Rudneva-Mackay** (New Zealand, b1975), 3 type C photographs: *She told me smiling, we live on the other side of the ford. On the other side of the ford lies Kupe's kumara patch* 2006; *Untitled* 2007; *We stand with the trees that are long, paced out and planted. We are like the trees? That are long paced out and planted* 2006

**Hamish Tocher** (New Zealand, b1979), 2 photographs from the series *Scenes from the life of Christ* 2002–03 printed 2006, Lambda prints: *Annunciation*; *Doubting Thomas*

5 photographs from the series *Scanner camera* 2005–06 printed 2008: *Exquisite corpse 3* 2005 printed 2008, Lambda print; *Exquisite corpse 5* 2005 printed 2008, Lambda print; *Mount Victoria, Wellington* 2005 printed 2008, Lambda print; *Wellington, Island Bay* 2006 printed 2008, Lambda print; *Wellington, Begonia House II* 2006 printed 2008, inkjet print

3 photographs from the series *Ressemblances parlantes II* 2005 printed 2007, inkjet prints: *Ressemblances parlantes II (Velasquez Vuitton)*; *Ressemblances parlantes II (Frick St Francis)*; *Ressemblances parlantes II (Caravaggio annunciation)*

Visitation (remembrance of Giotto) 2004 printed 2006, Lambda print

PETER FAY

**Peter Peryer** (New Zealand, b1941), *A Taranaki lion* 2001, inkjet print

**Doug Starn** (United States of America, b1961), **Mike Starn** (United States of America, b1961), *Blot out the sun 2* 1998–99, Lysonic inkjet prints on Thai mulberry and tissue papers with encaustic and wax

**Justine Varga** (Australia, b1984), *On the outside #5* from the series *On the outside* 2007, type C photograph

DAVID KNAUS

**Shannon Ebner** (United States of America, b1971), *The sun as error* 2009, boxed set of hardcover book and digital print

IAN NORTH

**Ian North** (New Zealand; Australia, b1945), 8 type C photographs from the series *Canberra suite 1980–81*, 1980–81 printed c1984; *Canberra suite no 1* 1980 printed c1984; *Canberra suite no 2* 1980 printed c1984; *Canberra suite no 3* 1980 printed c1984; *Canberra suite no 15* 1980 printed c1984; *Canberra suite no 17* 1981 printed c1984; *Canberra suite no 20* 1981 printed c1984; *Canberra suite no 21* 1981 printed c1984; *Canberra suite no 24* 1981 printed c1984

3 type C photographs, handpainted with synthetic polymer paint, from the *Pseudo panorama. Cazneaux series* 1988: *Pseudo panorama. Cazneaux series: no 4 'Rapid Bay SA'*; *Pseudo panorama. Cazneaux series: no 5 'Rapid Bay landscape SA'*; *Pseudo panorama. Cazneaux series: no 6 'The road through the Flinders SA'*

QBE INSURANCE (AUSTRALIA) LTD

**Ben Cauchi** (New Zealand, b1974), 3 photographs: *Dead time* 2007, ambrotype; *A sign of things to come* 2008, ambrotype; *The start of it all* 2008, ambrotype

SUBTOTAL 60 WORKS

TOTAL WESTERN ART

DEPARTMENT 75 WORKS

TOTAL ALL DEPARTMENTS 223 WORKS GIFT

TOTAL WORKS PURCHASED AND GIFTED IN 2009–10: 425

## COLLECTION – LOANS

\* Renewed loans

### Works lent to the Gallery

\*ACE BOURKE

**Michael Riley**, *Untitled (Feather)* 2000 printed later, chromogenic pigment print

COMMONWEALTH BANK OF AUSTRALIA

**Y shin**, *Kanzan and Jittoku*, single six-fold screen, ink on silver ground

DROGA 8 COLLECTION

**ZHANG Xiaogang**, *Big family no 4* 2007, oil on canvas

JOHN KALDOR FAMILY

**Francis Aljys**, *New York triptych* 1995–96, triptych: oil on canvas, enamel on metal; *Three men in cravats triptych* 1995, triptych: oil on board, enamel on metal; *Untitled (man asleep with hand on head)* 2000, chalk; *Untitled (man curled asleep)* 2000, chalk

**Vanessa Beecroft**, *VB40.070. VB.POL* 1999, digital type C photograph

**Bernd Becher**, **Hilla Becher**, *Coal mines and steel plants* printed 1988, four unique gelatin silver photographs; *Cooling towers, Germany 1964–1993* 1964–93 printed 2003, 9 gelatin silver photographs; *Quenching towers: Zeche Hugo, Gelsenkirchen, D* 1978 1978 printed 2004–05, gelatin silver photograph; *Blast furnaces, Germany, France, Luxembourg, United States, 1970–1984* 1970–84 printed 1989, 12 gelatin silver photographs; *Quenching towers: Zeche Emscher-Lippe, Datteln, D* 1985 1985 printed 2004–05, gelatin silver photograph

**Paul Chan**, *A free press (formerly Ursa Minor)* 2005, archival inkjet print; *A jury of peers (formerly Aquarius)* 2005, archival inkjet print; *Democracy to come (formerly Ursa Major)* 2005, archival inkjet print; *Distributive justice (formerly Orion)* 2005, archival inkjet print; *Freedom of speech (formerly Centaurus)* 2005, archival inkjet print; *No cruel and unusual punishment (formerly Perseus)* 2005, archival inkjet print; *No taxation without representation (formerly Andromeda)* 2005, archival inkjet print; *Right to keep and bear arms (formerly Cancer)* 2005 archival inkjet print; *Right to peaceably assemble (formerly*

*Cassiopeia)* 2005, archival inkjet print; *Separation of church and state (formerly Gemini)* 2005, archival inkjet print; *Untitled (Beginning of love, end of war III)* 2006, charcoal on paper; *Untitled (Beginning of love, end of war V)* 2006 charcoal on paper

**Christo**, *The Gates, Project for Central Park, NYC* 1985, diptych: pencil charcoal, pastel, wax crayon, enamel paint, three photographs by Wolfgang Volz and map; *Packed Coast, One Million Square Feet, Project for Australia* 1969, scale model: fabric, rope, twine, staples, cardboard, wood, plaster, paint, pencil, ballpoint pen, Perspex; *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* 1982, diptych: pencil, pastel, charcoal, wax crayon, enamel paint, photographs; *The Umbrellas, Project for Japan and Western USA* 1986 collage: wax crayon, pastel, fabric, pencil; *Wrapped Paintings* 1968, stretched canvases, tarpaulin, rope; *Wrapped tree* 1969, Eucalyptus tree, polyethylene, tarpaulin, rope; *Wrapped tree* 1969, Eucalyptus tree, polyethylene, tarpaulin, rope

**Aleks Danko**, *Just one more light work* 1974, chair, light bulbs

**Thomas Demand**, *Flare* 2002, 28 type C photographs/Diasec; *Gangway* 2001, type C photograph/Diasec; *Modell/ Model* 2000, type C photograph/Diasec

**Andreas Gursky**, *Centre Georges Pompidou* 1995, type C photograph; *Untitled XII (No 3)* 2000, type C photograph mounted on Plexiglass in artist's frame

**Gary Hill**, *Liminal Objects #5* 1996, single-channel video installation: modified 14-inch black-and-white monitor, metal stand, laserdisc player, laserdisc

**Donald Judd**, *Untitled* 1975, Douglas Fir plywood in six units

**Michael Landy**, *Common dandelion* 2002, etching; *Feverfew* 2002, etching; *H.2.N.Y. Self-destroying work of art* 2006, oil stick on paper; *Michael Landy's (Lifestyle) destruction of personal property* 1998, pen and ink on paper; *Michael Landy's (Lifestyle) household contents* 1998, pen and ink on paper; *Drawing (2)* 2007, charcoal on paper; *Painting (1)* 2007, paint on metal; *Sculpture* 2007, paint on metal; *Singing of the fairies I* 2004, crayon on paper

**Les Levine**, *Environmental photo project* 1969–70, gelatin silver photograph, felt-tip pen on paper, camera

**Sol LeWitt**, *Three-part variations on three different kinds of cubes – elements for serial projects: 2 2 3 (4 parts)* 1975, baked enamel on steel; *Pyramid* 2005, painted wood; *Rectangle – open* 1977, painted wood; *All two part combinations of arcs from four corners and four sides, straight not-straight and broken lines in four directions* 1977, ink and pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Form derived from a cube* 1982, pencil on paper; *Irregular grid* 2002, gouache on paper; *Tangled bands* 2002, gouache on paper; *Tangled bands* 2002, gouache on paper

**Richard Long**, *A moved line in Japan* 1983, screenprint; *Circle in Africa* 1978, gelatin silver photograph, coloured pencil on board; *Sydney Harbour driftwood* 1977, driftwood, 16 pieces

**Barry McGee**, *Untitled (man with baseball hat)* 2000, housepaint on metal, 70 panels

**Nam June Paik**, *TV cello* 1976, transparent synthetic polymer resin, television monitors, video tape and player, wood, mixed media; *Kaldor candle* 1996, closed circuit camera, tripod, 3 empty metal TV shells, 2 27-inch TV monitors, 2 VHS videotapes, candles; *TV birds* 1976, coloured pencil on paper, 12 panels; *TV faces* 1976, coloured pencil on paper, 12 panels

**Robert Rauschenberg**, *31100/ New born/Indian River/Planters/Snow* 1971, offset print, cardboard on plywood; *Bologna frost* 1975, offset lithograph transferred to collage of cardboard and fabric; *Tampa collage* 1974, solvent transfer on fabric on lithographic proof; *Nugget* 1976, fabric, bamboo pole, string, tin cans

**Ugo Rondinone**, *SIEBENU NDZWANZIGSTERJANUARZWEITAUSENDUNDNULL* 2000, ink on paper, wooden frame, plexiglass plaque with caption; *FUENFZEHNTERFEBRUARZWEITAUSENDUNDZWEI* 2002, ink on paper, wooden frame, plexiglass plaque with caption; *SIEBTERJULIZWEITAUSENDUND NULL* 2000, synthetic polymer paint on canvas; *What Do You Want?* 2002, wood, mirror, plaster with 24 speakers & 1 cd-audio

**Peter Rostovsky**, *Epiphany model: the painter* 2004, oil on linen, super-sculpey, wood, plastic, paper, flocking, acrylic

**Frank Stella**, *Untitled* 1965, synthetic polymer paint on canvas

**Thomas Struth**, *Chicago Board of Trade I, Chicago* 1990, type C photograph

**Ricky Swallow**, *Picture a screaming sculpture* 2003, Piezo pigment print on hahnemuhle paper, moulded frame

**Meyer Vaisman**, *Not just shelf* 1986, ink and polyester on canvas

**Bill Viola**, *Bodies of light* 2006, black-and-white video diptych on plasma displays mounted on wall, 21 min 27 sec; *Memoria* 2000, black-and-white video projection on silk cloth suspended from ceiling, continuous running

**Daniel von Sturmer**, *Screen test (Sequence 3)* 2004, single-channel video, DVD, 2 min 36 sec; *Screen test (Sequence 4)* 2004, single-screen video, DVD, 2 min; *The truth effect* 2003, five-screen video installation, PAL DVD

\*JOHN KILEY AND EUGENE SILBERT

**Bill Henson**, *Untitled 1997/2000* 1997–2000, type C photograph

\*ROTRAUT KLEIN-MOQUAY AND DANIEL MOQUAY

**Yves Klein**, *ANT 54* 1960, dry pigment in synthetic resin on paper laid down on canvas; *ANT 75* 1960, dry pigment in synthetic resin on paper laid down on canvas; *Relief IKB 16c (Maquette for the Gelsenkirchen Theatre)* 1958, dry pigment in synthetic resin on bronze mounted on primed board; *Drip painting* c1960, dry pigment in synthetic resin on canvas; *Nouveau realist manifest* 1960, dry pigment in synthetic resin on canvas

**Roman Opalka**, 1965/1–∞: *detail 3531681-3546420*, synthetic polymer paint on canvas

\*LAURENCE FULLER COLLECTION

**Lucian Freud**, *Reclining figure* 1994, etching

ANDREW LOEWENTHAL

**William Dobell**, *Portrait of Jacqueline Crookston* 1940, oil on board

COLIN McDONALD

*Sword: Daisho Koshirae* late Edo–Meiji

*Sword: Taikei Naotane Ko Wakizashi* 1845

*Sword: Horikawa Kuniyasu Katana* 1596

*Sword: Bizen Sukesada Katana* 1578

*attrib Naohide, Sword: Soji Naohide Tanto (plus koshirae)* 1861

**Suō Muratoshi**, *Sword: Suo Moritoshi Katana (plus koshirae)* 1849

**Akasaka Senjuin**, *Sword: Akasaka Senjuin Katana* 1450

*Sword: Michitatsu Tanto (plus koshirae)* 1680

*Sword furniture: Goto Ichijo Kozuka* late Edo

**Gotō Mitsukuni**, *Sword guard: Goto Mitsukuni (Goto school)* mid Edo

*Sword guard: Iron Masachika (Ito school)* mid Edo

*Sword guard: Iron Masayoshi (Ito school)* early Edo

**Hamano Noriyuki**, *Sword furniture: Shakudo Menuki (shells) (Hamano school)* mid Edo

**Suruga Takaoki**, *Sword guard: Iron Suruga Takaoki (goose and grass)* late Edo

**Ishiguro Teruaki**, *Sword guard: Shakudo Ishiguro Teruaki (gold rim)* late Edo–Meiji

*Sword furniture: Shakudo Kogai (Ko-Goto) (Dragon and Ken)* early Edo

**Masatsune III**, *Sword furniture: Shakudo Masatsune III (Ishiguro school)* mid Edo

*Sword furniture: Shakudo Ichiju (Ishiguro school)* late Edo

*Sword furniture: Guri-bori fuchi-kashira* c1780

MICHAEL RILEY FOUNDATION

**Michael Riley**, *'Cloud' boomerang*, chromogenic pigment print

\*NEWCASTLE REGION ART GALLERY

**YAGI Kazuo**, *Applause space* 1974, black-fired earthenware; *Design plan (Face)* 1977, black-fired earthenware

\*POWERHOUSE MUSEUM

*Cup* 700–750, earthenware with sancai (three-colour) glaze

*Neolithic jar* 3000–1700 BCE; earthenware decorated in iron rich pigments of red-brown and black

**Seto ware**, *Tea caddy* 1700s, stoneware; *Tea caddy* 1700s, stoneware; *Tea caddy* 1700s, stoneware

**Jingdezhen ware**, *Armorial plate bearing the arms of Booth impaling Irvine of Drum* c1723, porcelain with 'rouge de fer' enamel, gilt

*Altar vase ('zun')* 1796–1820, porcelain, monochrome blue enamel glaze

PRIVATE COLLECTION

**Paul Cézanne**, *Self portrait at the easel* 1896–97, lithograph

\*PRIVATE COLLECTION

**Pankalyirri, Nyankapiti**, *Jijigarrgaly Spirit Being of Lake Disappointment* 1959, carved and engraved mulga wood

PRIVATE COLLECTION

**Rosemary Laing**, *bulletproofglass #2* 2002, type C photograph on metallic paper

\*PRIVATE COLLECTION

**Brian Blanchflower**, *Canopy XXXIII (Skin)* 1995–96, micaceous acrylic with powdered pumice on acrylic gesso on laminated hessian; *Canopy XXXVIII (blue/silver)* 1997, oils with powdered pumice on acrylic gesso on laminated hessian

\*PRIVATE COLLECTION

**Harold Cazneaux**, *Untitled (Phillida Cooper, daughter of journalist Nora Cooper in ballet dress)* c1932, gelatin silver photograph; *Music in the alley* 1924, gelatin silver photograph; *Untitled (Captain F de Groot)* 1932, gelatin silver photograph; *Untitled (HRH Edward, Prince of Wales, standing in open motor car during his visit to Sydney)* 1920, gelatin silver photograph; *His structure still defies the blast* 1906, gelatin silver photograph; *The spirit of endurance* 1937, gelatin silver photograph; *Landscape (approaching the mountains)*, gelatin silver photograph; *Black swans* c1934, gelatin silver photograph; *Veteran gum, Castlemaine Victoria* 1935, gelatin silver photograph; *Untitled (Hume highway, near Gunning)*, gelatin silver photograph; *Lakeside (Narrabeen)*, gelatin silver photograph; *Clearing storm* c1906–c07, gelatin silver photograph, vintage; *Majestic gums II, Melrose* 1935, gelatin silver photograph; *Not interested* pre-1924, gelatin silver photograph

\*PRIVATE COLLECTION, SYDNEY

**Ben Nicholson**, *Wharfedale* 1972, pencil and brown wash; *Wharfedale no 2* 1972, pencil and blue wash

\*PRIVATE COLLECTION, SYDNEY

**Oskar Kokoschka**, *Landscape at Ullapool* 1945, oil on canvas

\*ALEX RIZKALLA

**Alex Rizkalla**, *Remains/Vestiges: dispersal* 1993, mixed media; fur jacket, ceramic plate, cigarette lighter, aquatint photograph, glass case; *Remains/Vestiges: dispersal* 1993, mixed media; white jacket,

crab pincers, glass tube, ceramic reels; *Remains/Vestiges: dispersal* 1993, mixed media; ceramic flying duck, thorns, black glove; *Remains/Vestiges: dispersal* 1993, mixed media; clock, wood; *Remains/Vestiges: dispersal* 1993, mixed media; wooden shoe moulds

\*SH ERVIN GALLERY

*Horse and rider* Tang dynasty, earthenware covered in chesnut cream and olive glaze; head hands and calves of rider unglazed

## Works lent by the Gallery

IAN POTTER MUSEUM OF ART

*Reframing Darwin: evolution and art in Australia* 12.08.09–01.11.09

**Tom Roberts**, *Aboriginal head – Charlie Turner* 1892, oil on canvas on paperboard

NATIONAL GALLERY OF AUSTRALIA

*McCubbin: last impressions 1907–17*

National Gallery of Australia 14.08.09–01.11.09

Art Gallery of Western Australia 12.12.09–29.03.10

Bendigo Art Gallery 24.04.10–25.07.10

**Frederick McCubbin**, *Landscape* 1914, oil on canvas

QUEENSLAND ART GALLERY

*Donald Friend in Queensland* 10.10.09–24.01.10

**Donald Friend**, *Cairns store* 1942, oil on plywood; *The schooner 'Miena' refitting at Townsville* 1954, oil on canvas; *Brisbane River* 1944, pen and black ink, wash, gouache on ivory wove paper; *The incinerator* 1944, pen, ink, gouache, watercolour

NATIONAL GALLERY OF VICTORIA

*Ricky Swallow: the bricoleur*

Ian Potter Centre: NGV Australia 15.10.09–28.02.10

**Ricky Swallow**, *Killing time* 2003–04, laminated Jelutong, maple

HEIDE MUSEUM OF MODERN ART *Cubism and Australian art* 21.11.09–08.04.10

**Fernand Léger**, *The bicycle* 1930, oil on canvas

**Eric Wilson**, *Abstract – the kitchen stove* 1943, oil, paper on plywood

**Rah Fizelle**, *Morning* 1941 oil on canvas on hardboard

**Frank Hinder**, *Painting* 1946, tempera on hardboard

**Ian Fairweather**, *Sirius* 1955, gouache on cardboard

**Godfrey Miller**, *Female torso* c1960–c62, pewter

**Mike Brown**, *Cubist op art special* 1965, synthetic polymer paint on plywood

GLASSHOUSE ARTS, CONFERENCE AND ENTERTAINMENT CENTRE  
Port Macquarie Regional Gallery  
10.12.09–17.01.10

**Ernesto Neto**, *Just like drops in time, nothing* 2002, textile, spices

SH ERVIN GALLERY  
*Nicholas Harding: drawn to paint*  
15.01.10–07.03.10

**Nicholas Harding**, *Eddy Avenue (3)* 2001, black ink on two sheets on white wove paper; *St Paul's Place, Redfern*, 1993–95, oil on canvas on hardboard

CALOUNDRA REGIONAL GALLERY  
*Lawrence Daws: the promised land*  
Caloundra Regional Gallery  
20.01.10–07.03.10

Queensland University of Technology Art Museum  
29.04.10–27.06.10  
Redcliffe Regional Art Gallery  
07.07.10–07.08.10

Tweed River Regional Art Gallery  
13.08.10–26.09.10

Gladstone Regional Art Gallery  
01.10.10–30.10.10

Hervey Bay Regional Gallery  
06.12.10–31.01.11

Perc Tucker Regional Gallery  
07.02.11–10.04.11

Noosa Regional Gallery  
22.04.11–05.06.11

SH Ervin Gallery  
25.06.11–01.08.11

Wollongong City Art Gallery  
01.08.11–30.10.11

**Lawrence Daws**, *Night sea journey* 1994, oil on canvas; *Summer landscape* 1994, oil on canvas

NGV: INTERNATIONAL  
*Ron Mueck*

NGV: International  
22.01.10–18.04.10

Gallery of Modern Art  
08.05.10–01.08.10

Christchurch Art Gallery  
30.09.10–23.01.11

**Ron Mueck**, *Untitled (old woman in bed)* 2000–02, mixed media

AUSTRALIAN NATIONAL MARITIME MUSEUM

17.02.10–17.02.15

**Arthur Burgess**, *First Australian Fleet-unit* 1914, oil on canvas

CARRICK HILL  
*Horace Trenerry*  
07.03.10–27.06.10

**Horace Trenerry**, *Aldinga pines* c1945, oil on canvas; *Willunga landscape* c1947, oil on hardboard

NATIONAL PORTRAIT GALLERY  
02.04.10–31.12.11

**Phil May**, *Livingston Hopkins* c1888, plaster

**William Dobell**, *Sir Robert Menzies* 1960, oil on hardboard

**Derwent Wood, Alan Ingham, William Morris Hughes** (1864–1952) 1919, bronze

STANTHORPE REGIONAL ART GALLERY

*Thomas Spence: 35 years of expressing the inexpressible*  
16.04.10 – 03.06.10

**Thomas Spence**, *The roofs of Oxford Street, Taylor Square*, 1993, pencil, charcoal, pen and black ink, pen and green ink, silver glitter, scraping out

NATIONAL GALLERY OF AUSTRALIA

Reciprocal loan for *Paths to abstraction 1867–1917*  
01.05.10–31.08.10

**Ernst Ludwig Kirchner**, *Three bathers* 1913, oil on canvas

**Max Beckmann**, *Mother and daughter* 1946, oil on canvas

BIENNALE OF SYDNEY  
*THE BEAUTY OF DISTANCE: Songs of Survival in a Precarious Age*  
Museum of Contemporary Art  
12.05.10–01.08.10

**Shirazeh Houshiary**, *Unknowing* 2002, Aquacryl and graphite on canvas

LAWRENCE WILSON ART GALLERY, UNIVERSITY OF WESTERN AUSTRALIA  
*Space-matter-colour, Brian Blanchflower: paintings from four decades*  
14.05.10–01.08.10

**Brian Blanchflower**, *London stone / southern heat*, 1983, synthetic polymer paint, chalk, oilstick on flax canvas

THE ARTS CENTRE (MELBOURNE)  
*Sight and sound: music and abstraction in Australian art*  
12.06.10–19.09.10

**Roy de Maistre**, *Colour keyboard* c1919, oil, pencil on cardboard

## Furnishing loans

LOWY INSTITUTE

**Howard Ashton**, *Jamieson Valley* 1931, oil on canvas

**Will Ashton**, *The Cornish coast* 1932, oil on canvas; *Kosciusko*, oil on canvas

**John Brack**, *In the corner* 1973, oil on canvas

**Charles Bryant**, *Quayside, St Ives, Cornwall*, oil on canvas on paperboard; *Low tide, St Ives*, oil on canvas

**Charles Bush**, *Landscape near Tarquinia, Italy* 1952, oil on hardboard

**Criss Canning**, *Waratah in a green jug* 1999, oil on canvas

**Kevin Connor**, *Man on stairs* 1963, oil on hardboard

**Eugene Crick Claux**, *Street scene*, oil on canvas

**Lawrence Daws**, *Poinciana tree I* 1991, oil on hardboard; *The recluse* 1997, oil on canvas

**Russell Drysdale**, *Rocky landscape* early 1960s, oil on canvas

**Sali Herman**, *Lane at the Cross* 1946, oil on canvas on plywood

**Michael Kmit**, *Woman and girl* 1957, oil on hardboard

**Charles Lloyd Jones**, *Afternoon light* 1941, oil on canvas on paperboard

**Dora Meeson**, *Thames at Chelsea Reach*, oil on canvas

**Sidney Nolan**, *Elephant* 1963, synthetic polymer paint on hardboard; *Ant hills, Australia*, 1950, synthetic polymer paint on hardboard

**Douglas Pratt**, *The old toll house, Rushcutters Bay* 1959, oil on canvas

**Max Ragless**, *Second valley* 1954, oil on canvas

**Albert Rydge**, *Morning in Neutral Bay*, 1955, oil on hardboard

**Paquita Sabrafen**, *Australian wildflowers* 1990, oil on canvas

**Jeffrey Smart**, *Parkland* 1950, oil on canvas

**Lance Solomon**, *Country lane* 1947, oil on canvas on hardboard

NEW SOUTH WALES PARLIAMENT HOUSE

**Jean Appleton**, *Bush things* 1951, oil on paper on paperboard

**Arthur Boyd**, *Midday, the Wimmera*, oil on canvas on plywood

**John Eldershaw**, *Tilba Tilba (NSW)* oil on canvas

**Elioth Gruner**, *Bondi Beach* c1912, oil on cardboard

**Pro Hart**, *At the trots*, oil on hardboard

**Hans Heysen**, *Delphiniums and lilies* 1924, oil on canvas

**James R Jackson**, *Little boats, Middle Harbour* 1946, oil on canvas on paperboard; *Summer day, Mona Vale*, oil on canvas on paperboard

**Justin O'Brien**, *(Still life with fruit, flowers, ewers and statue)*, oil on paper on hardboard

**Sydney Long**, *Reflections, McDonald River*, oil on canvas

**Percy Lindsay**, *Late afternoon, autumn* c1937, oil on canvas on hardboard

**Seymour Lucas**, *The King's rival* 1901, oil on canvas

**Charles Meere**, *Brickworks at Bexhill, Lismore* 1958, oil on canvas on plywood

**Dora Meeson**, *Ville Franche-Sur-Mer* oil on linen

**James Muir Auld**, *Winter morning*, oil on canvas on paperboard

**Margaret Preston**, *Rose and banksia* 1936, oil on canvas

**Tom Roberts**, *Trawool landscape* 1928, oil on canvas on cardboard; *On the Timbarra – Reek's and Allen's sluicing claim*, oil on canvas on hardboard

**Arnold Shore**, *Still life* 1940, oil on canvas

**Lance Solomon**, *Summer*, oil on canvas on hardboard

**Rhys Williams**, *Ripples in the bay*, oil on canvas on plywood

SBS TELEVISION

**Peter Schipperheyn**, *Maschera Maschio* 1991, carrara marble; *Maschera Femina* 1991, carrara marble

## STAFF, VOLUNTEERS AND INTERNS

### Staff

as at 30 June 2010

Director and chief curator

**Edmund Capon** AM, OBE, M Phil

Executive personal assistant to the director

**Lisa Franey** BA (Hons)

Curator, special exhibitions

**Terence Maloon** BA (Hons), Dip Art and Design

Benefaction manager

**Jane Wynter** BA LLB

Development coordinators

**Lesley Anderson** BA Adv Cert

**Fiona Barbouttis** BA, Dip Ed, MArt Admin

Head of business development

**Leith Brooke** BA (Comm) (on maternity leave)

Business development executives

**Penny Cooper** BA (Art History) (on maternity leave)

**Clare Temple**

Business development assistant

**Susie Rugg**

Marketing director

**Belinda Hanrahan** B Comm

Media relations managers

**Susanne Briggs** Assoc Dip B

Studies Dip Counselling

**Claire Martin** BA (Hons), Dip

Marketing

Marketing manager

**Kylie Wingrave** BA (Visual Arts),

B Comm (on maternity leave)

Online producer

**Francesca Ford**

Tourism and marketing coordinator

**Molly Waugh** BA (Comm)

Marketing executive

**Sangeeta Chandra**

Assistant director, curatorial services

Head curator, Western art

Curator, international modern and contemporary art

**Anthony Bond** OAM B Ed (Hons)

Curatorial assistant

**Macushla Robinson**

Registrar, collections system integration

**Jesmond Calleja** BA

Coordinator, study room

**Deborah Jones** BA, Grad Dip (Museum Studies)

**Matt Cox** BA (Indonesian Studies), MA (Art History and Theory)

Manager, copyright and curatorial research

**Donna Brett** BA (Visual Arts), MA (Art History and Theory)

Copyright and image coordinator

**Michelle Andringa** BA (Art History), MA (Fine Arts)

Copyright and image assistant

**Tracey Keogh**

Senior curator, European art, pre-1900

**Richard Beresford** BA (Hons), MBA, PhD

Curator, European prints, drawings and watercolours

**Peter Raissis** BA (Hons)

Senior curator, contemporary art

**Wayne Tunnicliffe** BA (Hons), MA, M Art Admin

Assistant registrar (curatorial),

Western art

**Judy Peacock** BA, Grad Dip App Sc, M Art Admin

Curator, contemporary art

**Natasha Bullock** BA (Hons), Grad Dip (Art Curatorship and Museum Management), MA

Senior curator, photography

**Judy Annear** BA

Assistant curator

**Elizabeth Maloney** BFA, Grad Dip Mus Studies

Research assistant

**Karen Anne Coleman** BA, B Art Theory

Head curator, Asian art

**Jackie Menzies** OAM, BA (Hons), MA

Senior curator, Chinese art

**Yang Liu** BA, MA, PhD

Curator, Japanese art

**Khanh Trinh** BA, MA, PhD

Senior coordinator, Asian programs

**Ann MacArthur** BA (East Asian Studies), M Intl Mgmt

Assistant registrar (curatorial),

Asian art

**Natalie Seiz** BA (Hons), M Art Admin

Research assistants

**Chye Lim**

**Yingying Mai** M Art Admin M Art and Design Education

Head curator, Australian art

**Barry Pearce** Dip Art Ed

Senior curator, Australian art

**Deborah Edwards** BA (Hons), M Phil

Assistant curators, Australian art

**Denise Mimocchi** BA (Hons), MA (Art History and Theory)

**Natalie Wilson** BA (Visual Arts), MA (Art History and Theory)

Assistant registrar (curatorial), Australian art

**Emma Collerton** BA (Visual Arts), M Mus Studies

Senior curator, Australian prints, drawings and watercolours

**Hendrik Kolenberg**

Curator, Australian prints

**Anne Ryan** BA (Hons), M Art Admin

Assistant curator, Australian prints, drawings and watercolours

**Helen Campbell** BA (Hons), Grad Dip (Museum Studies)

Senior curator, Aboriginal and Torres Strait Islander art

**Hetti Perkins** BA

Curators, Aboriginal and Torres

Strait Islander art

**Cara Pinchbeck** BA (Visual Arts), MA (Visual Arts)

**Jonathan Jones** BA (Fine Arts)

Coordinators, Aboriginal programs

**Amanda Peacock** BA (Visual Arts),

Dip Ed

**Ashlie Hunter** BCA (Visual and Performing Arts)

Head, library services

**Steven Miller** BA (Hons), B Theol, Grad Dip IM (Arch)

Senior librarian/technical services

**Kay Truelove** BA, Dip LiB

Librarians

**Vivian Huang** B App Sc, LIM Assoc Dip Arts

**Robyn Louey** BL Arch, Grad Dip IM (Lib)

**John Tse**

Archivist

**Eniko Hidas** BA (Fine Arts), BVA, Dip Lib Tech

Head, public programs

**Brian Ladd** Dip Fine Art, Dip Ed

Senior coordinator, public and tertiary programs and Art After Hours

**Sheona White** BA, PGradDip Vis Arts

Public programs coordinator

**Josephine Touma**

Coordinator, contemporary art public programs

**Alexandra Gregg** BA, MMSt, MA

Art After Hours coordinator

**Ashlie Hunter** BCA (Visual and Performing Arts)

Senior coordinator, K-6 schools and family programs

**Victoria Collings** MA, BA (Hons), PGCE, Nat Dip

Coordinator, 7-12 education

programs

**Leeanne Carr** BEd (Visual Arts)

Managers, information

**Jonathan Cooper** Dip Art Ed

**Kirsten Tilgals** BA (Comm)

Information assistant

**Olivia Shimeld**

Access and K-6 programs

coordinator

**Danielle Gullotta**

Coordinator, gifted and talented programs

**Sherryl Ryan** MEd (Gifted and Talented), PGD, FA B Ed

Coordinator, Open Gallery and ARTside-in!

**Louise Halpin**

Clerical manager

**Camilla Shanahan**

Bookings officers

**Zoe Cooper**

**Susie Rugg**

Image librarians

**Nelia Justo**

**Dot Kolentsis** Dip Visual Arts, Grad

Dip Visual Arts (on leave)

Coordinator, Brett Whiteley Studio

**Alec George** Dip Ed

Administrative assistant, Brett

Whiteley Studio

**Zoe Cooper**

Visitor services officer

**Catherine Reynolds**

Manager, AV services

**Laurence Hall** BA (Comm)

Coordinators, AV services

**John Harman**

**Mark Taylor**

Film program coordinator

**Robert Herbert**

Senior conservators, paintings

**Paula Dredge** B App Sc (Cons),

BA (Fine Arts) (on leave)

**Stewart Laidler** Dip Cons

Conservators, paintings

**Simon Ives**

**Andrea Nottage** (on maternity

leave)

Senior conservator, works on paper

**Carolyn Murphy** BA, Grad Dip

(Museum Studies), B App Sc

(Cons), MA (Writing)

Conservator, works on paper

**Analiese Treacy** BA (Hons), MA

(Fine Art Conservation)

Conservator

**Sarah Bunn**

Senior conservator, objects

**Donna Hinton** MA App Sc (Cons),

Dip Museum Tech

Conservator, objects

**Kerry Head**

Senior conservator, frames

**Malgorzata (Margaret) Sawicki**

BA (Cons), MA App Sc (Mat Cons),

PhD

Conservators, frames  
**David Butler**  
**Barbara (Basia) Dabrowa** MA (Cons)  
 Senior conservator, Asian art  
**Yang Yan Dong**  
 Conservator  
**Lisa Charleston**  
 Assistant conservators  
**Thomas Langlands**  
**Nick Strike** MA (Visual Arts)

Senior registrar, collections  
**Emma Smith** BA, Grad Dip Dec Arts  
 Registrar, collections  
**Amanda Green** BA, Dip (Prehistoric and Historical Archaeology), Grad Dip (Museum Studies)  
 Registrar  
**Brent Willison** BA (Visual Arts)  
 Assistant registrars  
**Caroline Geraghty**  
**Paul Solly**  
**Nick Strike** MA (Visual Arts)  
 Assistant registrars, relocation  
**Kyle Ashpole**  
**Graeme Robinson**

Head, photographic studio  
**Jenni Carter**  
 Photographers  
**Felicity Jenkins**  
**Diana Panuccio** (on leave)  
**Mim Stirling**  
**Carley Wright** BA (Photography)

Deputy director  
**Anne Flanagan** Dip Int Design, Dip Ed, Dip Ed Vis Arts  
 Senior exhibitions manager  
**Erica Drew** BA (Hons)  
 Curator, special exhibitions  
**Jacqueline Strecker** BA (Hons), PhD  
 Exhibitions assistant  
**Diarne Wiercinski** BA (Fine Arts)  
 Exhibitions project officer, installation  
**Stefanie Tarvey**  
 Senior registrar, exhibitions  
**Charlotte Davy** BA (Art History), Adv Dip (Fashion Design)  
 Registrar, exhibitions  
**Charlotte Cox** BA, Grad Dip (Works of Art)  
 Assistant registrar  
**Lauren Parker** BA (Comm), BA (Int Studies), M (Museum Studies)  
 Project officer, relocation  
**Anne Tregeagle**  
 Ticketing supervisors  
**Chris Aronsten**  
**Carmel Crisp**  
 Ticketing officer  
**Prue Watson**

Print production manager/studio coordinator  
**Cara Hickman** B Sc (Arch)

Multimedia designer  
**Jo Hein**  
 Senior graphic designer  
**Analiese Cairis**  
 Graphic designers  
**Karen Hancock**  
**Mark Trzopek**  
 Manager, building services  
**Phil Johnstone**  
 Manager engineering services  
**Ray Cunico** Adv Dip Mech Engineering  
 Maintenance officer  
**Rob Schumacher**  
 HVAC plant technicians  
**Julio Angulo**  
**Guisepppe Geranio**  
 Trade assistant  
**Lindsay Drummond**  
 Senior lighting technician  
**Simm Steel**  
 Senior installation technician  
**Nikolaus Rieth**  
 Installation officers  
**Mary-Anne Cornford**  
**Brett Cuthbertson**  
**John Freckleton**  
**Peter Tsangarides**  
 Stores officer  
**Steve Peters** JP  
 Stores assistant  
**Alyosha Pearce**  
 Senior display technician, carpentry  
**Bill Viola**  
 Senior display technician, painting  
**Michael Brown**  
 Display technicians, carpentry  
**Gary Bennett**  
**Luke James**  
**Ram Mudaliar**  
 Display technicians, painting  
**Daniel Green**  
**Alan Hopkinson**  
**Theodore Tsanidis**  
 Assistant director, finance and resources  
**John Wicks** FCPA, B Bus (Accounting)  
 Project officer  
**Jackie Bullions**  
 Financial controller  
**Surangani Kulasinghe** B Bus, FCMA, CPA, AIB, IMS Dip  
 Accounts payable supervisor  
**Graeme Callaghan**  
 Accounts payable clerk  
**Maria Montenegro**  
 Management accountant  
**Bernadine Fong** B Bus (Banking and Finance)

Accounting clerks  
**Rita Briguglio**  
**Viva Chelvadurai**  
 Manager, information and technology  
**Maurice Cirigliaro** M Bus (IT)  
 Manager, network operations  
**Theo Papalimperis**  
 Front of house systems manager  
**Deepak Duhan** B Mc (IT) MBA  
 Help desk officers  
**Adam Dunn**  
**Roseann Papalimperis**  
 Manager, human resources  
**Jenny Albert**  
 Manager, safety and workforce planning  
**Donna Grubb**  
 Human resources coordinators  
**Daniel Shean** B App Ec, B Mgt (Employment Relations)  
**Kimberley Milicevic**  
 Manager, administration and strategy  
**Trish Kernahan**  
 Administration services supervisor  
**Louise Fischer** BA, MA  
 Administrative support officer  
**Deborah Spek**  
 Manager, retail and publishing  
**Richard Harling** BA (Hons)  
 Retail operations manager  
**Rebecca Allport**  
 Book buyer and stock control  
**Denise Faulkner** BA (Fine Arts)  
 Product developer  
**Maryanne Marsh**  
 Wholesale and children's books  
**Cassandra Willis**  
 Wholesale stock and sales officer  
**Lynne Barwick** BA (Visual Arts), MA (Writing)  
 Stock and sales officer  
**Daniel McCready**  
 Stores officer  
**Bevynn Wilkerson**  
 Venue manager  
**Caroline Harvey**  
 Venue coordinator  
**Karen Shapiro-Lee** (on maternity leave)  
 Information desk supervisor  
**Jeanette Klease** (on maternity leave)  
 Receptionists  
**Michelle Berriman** BA (Hons), Dip HE  
**Candice Reid-Latimer**  
 Information officers  
**Minette Brewin**  
**Lucinda Chambers**  
**Kate Dorrough**

**Tracey Keogh**  
**Lisbeth Star**  
 Head, security and Gallery services  
**Anthony Morris**  
 Security supervisor  
**Bryan Reynolds**  
 Security officers  
**David Anderson**  
**Matthew Bates**  
**Emilio Cruz**  
**Thomas Fielding**  
**Simon Gavaghan**  
**Karandeep Gill**  
**Telly Linakis**  
**Milorad Linjakovic**  
**Valita Manu**  
**Dane McIntosh**  
**David Paine** JP  
**Robert Partridge**  
**Hudson Qureshi** BE  
**John Saleh**  
**James Utatao**  
**Lorraine Xuereb**  
 Team leaders, Gallery services  
**Kuldeep Duhan**  
**Janak Kadian** BA  
**Robert Milne**  
**Sheila Weir**  
 Gallery officers  
**Arian Arghandewal**  
**Samih Baket**  
**Ian Bolt**  
**Arthur Boucas**  
**Alan Boyd**  
**Kevin Callope**  
**Anthony Caracoglia**  
**Murray Castles**  
**Ana Crespi**  
**Romeo Domingo**  
**Terry Forde**  
**Kathryn Glasgow**  
**David Grech**  
**Brian Hope-Johnstone**  
**Sheraj Hundal**  
**Rita Ibrahim**  
**Peter Karamanis**  
**John Kavallaris**  
**Rajesh Kodwani**  
**Juan Lira**  
**Ramon Lozada**  
**Steven Lyons**  
**Manish Malik**  
**Stuart Matheson**  
**Jamil Mati**  
**Emil Matrljan**  
**Kevin Nguyen**  
**Ray Nguyen**  
**Roger Parnell**  
**Gregory Petterson**  
**Dominque Pirrie**  
**Stephen Ransome**  
**Peter Rawlins**  
**Debasish Ray**  
**Sharat Sharma**  
**Lisa Siale**  
**Joan Standfield**  
**Russell Ward**  
**Gisela Weber**

## Volunteers

### VOLUNTEER GUIDES

Rosalie Blackshaw, guides coordinator 2010

Dale Amir; Jan Angus; Margaret Anthony; June Armitage; Phillippa Baird; Pamela Barr; Robyn Bathurst; Annabel Baxter; Janet Bell; Carolyn Bethwaite; Dale Bird; Jenny Birt; Vicki Brown; Cathy Cameron; Lisa Campbell; Licia Cattani; Bella Church; Susie Clark; Liz Crenigan; Sally Cullen; Lorraine Davids; Jackie De Diana; Mary De Mestre; Ro Dermody; Sue Dominguez; Jill Dunlop; Patricia Elliott; Diane Everett; Louise Fennel; Gwen Ferguson; Judy Friend; Pam Fuller; Caroline Furniss; Jennifer Gardiner; Mary Lou Gilbert; Deirdre Greatorex; Alison Gross; Callie Guinness; Jennifer Harrison; Annie Herron; Shirley Hillman; Helen Holmes; Roslyn Hunyor; Marie Huxtable; Margot Johnston; Diane Kempson; Jill Kloster; Kay Knight; Pat Kreuter; Dorothea Labone; Meri Lane; Jenny Latham; Shirley Lilienthal; Sue Lowes; Fiona Loxton; Angela Luessi; Susan Ma; Juliet McConochie; Frances McNally; Cherry McWilliam; Lesley Millar; Gwyneth Morgan; Janet Morse; Les Moseley; Maureen Murphy; Diana Northedge; Dianne Ottley; Mandy Palmer; Wendy Payne; Philippa Penman; Carolyn Penn; Keith Potten; Caroline Presland; Dilys Renham; Pamela Rex; Pam Rogers; Christine Rustamzadeh; Louise Samer; Pauline Sayle; Lilli Scott; Beverley Shea; Beatrice Sochan; Denyse Spice; Fiona Still; Caroline Storch; Dorinda Sullivan; Jennifer Sutton; Susan Swan; Jill Thompson; Prue Todd; Lee Tredinnick; Jan Tydd; Patricia Wilson; Mary Woodburne; Brenda Woods; Linda Zumamer

### COMMUNITY AMBASSADORS

Liwanna Chan; Simon Chan; Jean Chen; Aiko Hagiwara; Daisy Hsu; Hiromi Kamokasu; Elizabeth Kao; Hisae Kobayashi; Sonia Kuo; Naoko Lambert; Jean Lee; Jennifer Mok; Kaoru Morioka Murray; Franklin MY Nieh; Kana Nishimuta; Angeline Oyang; Keiko Parsonson; Helen Wong; Janet Wu; Sharon Xie; Nahomi Yoshizawa

### TASK FORCE

Robin Amm AM, Task Force coordinator 2010  
Dianne Adams; Betty Allerton; Jan Anderson; Julie Apps; Greta Archbold-Lavroff; Ruth Attwood; Meredith Aveling; Julia Baldo; Jennifer Barnes; Linda Barnes;

Philippa Beeston; Diana Berlyn; Anne Blomfield; Georgie Blythe; Joyce Botta; W S Bough OAM; Pamela Bough; Penelope Bowen; Susan Boyd; Valda R Brook; John Buchanan; Geraldine Bull; Susan Bye; Wendy Canning; Jennifer Carey; Annette Carlisle; Mary Casey; Brenda Chad; Faith Charity; Susan E Charlton; June Chatfield; Maria Cicutto; Jill Clapin; Lea Clarke; Annie S Clarke; Rhonda Clasper; Gabrielle Cousins; Margaret Cunningham; Patricia A Curtis; Susan Dadswell; Dianne Dalton; Beverley Darby; Ann Dawson; Francine de Valence; Gail Dendle; Lynette M Dening-Franklin; Charlotte Denison; Diane Devine; Ann Dodd; Ruth Dornan; Jutta Dubiel; Judith Duff; Anna Duschletta; P Caroline Eburn; Judy Embrey; Daile Falconer; Ingrid Farago; Eva Feher; Yvonne Fell; Coralie Fergus; Carol Ann Forsythe; Chris Frewer; Kitty Gassner; Yvette Geczy; Phill Good; Patricia Governor; Leonie Grattan; Lyn Gray; Sheba Greenberg; Maria-Farnes Greene; Mary Grice; Beverley Griffiths; Kirsten Gross; Janette Habel; Aiko Hagiwara; Ben Hall; Simone Hancock; Carmella Harding-Farrenberg; Averil Hargreaves; Jocelyn Harris; Susan Hartigan; Eva Havas; Frances Hellier; Ann Henderson; Mary Hillier; Carol Hoare; Margaret Hunt; Madeline Hunter; Teresa Jakubowski; Patricia James; Heather Jelfs; Jennifer Jenkins; Felicita Jennings; Patricia Grace Johnson; Dennis Johnson; Karen Johnston; Margaret Johnston; Sandra Jones; Nita Jones; Rhonnie Joyce; Donna Anne Kelly; Suzanne Kemp; Vere Kenny; Juliette Khouri; Ursula Knight; Egmont Lademann; T Lademann; Amy Lee; Roslyn Luger; Gay Lysenko; Laura Lyubomirsky; Kristine MacKenzie; Lesley Mackintosh; Suzanne Mandelberg; Pascale Margueritat; Margaret Marshall; Barbara Martin; Jan McClelland; Raymond J McDonald; Robin McIntyre; Margaret McLellan; Ann McLeod; Marlene McPherson; Heather Mead; Emma Mendelsohn; Mary Meppern; Robin Miller; Sheila Milroy; Susan Mitchell; Barry Molloy; Peta Moore; Denise Morris; Hilary Moxon; Colleen Mulvey; Gael Murphy; Peter Nicholls; Brian Nugent; Sandra Nugent; Dean O'Brien; Lyn Oliver; Petra O'Neill; Ruth Osen; Susan Pajor; Glenda Paradine; Dian Pitson; Michael Poole; Penny Porter; Judy Preshaw; Cynthia Pretty; Marie Puntigam; Helen Quigley; Margaret Radford; Patricia Reed; Peter Richardson; Astrid H Robinson; Stana Rogac; Carol Roth; Barry Rushton; Kim

Sandford; Elizabeth Scanlan; Luisa Scutts; Annette Searle; Catharine Sheehan; Margaret Sheppard; Judy Sherman; Irene Shillington; Dana Skakavac; Allen Smith; Anne Smith; Joyce Smith; Victoria Smyth; Lesley Sommerville; Merrilyn Sowell; Joanne Spiteri; Judith Stefanek; May Steilberg; Peter Strand; Marsha Swenson; Anne Taylor; Irene Thom; Susan Thomas; Kathryn Ting; Susan Tompkins; Judith Tribe; Judith Twist; Mary Unwin; Ursula Ure; Lynda Vaculik; Valerie Vogt; Julie Wallace; June Wangmann; P Warre; Gail Watt; Rita Weberbauer; Maggie Weiley; Peter Whawell; Annie Wicks; Clarice Wilkins; Michelle Wilkinson; Peta Williams; Joanne Wilson; Jennifer A Wood; Lois Woollams; Barbara Worrall; Jill Wunderlich

### CONTEMPO

Valerie Marteau, president  
Andrea Brown, senior vice president  
Julie Flowers, vice president  
Tully Holleley, volunteer coordinator  
Lynleigh McPherson, secretary  
Anita Prabhu, treasurer

Cynthia Chia; Julian Edwards; Lynn McColl; Leona Ng; Yaeli Ohana; Alicia Parby; Olivia Pascoe; Renee Siros; Alana Stepanovska; Holly Vale

### CURATORIAL SUPPORT

Elizabeth Callanan; Emma Collerton; Ciara Heidenreich; Patricia James; Clementine Abby Walker

### Tertiary internships

Ekaterina Abramova (University of Sydney) Public Programs; Hannah Bruce (University of Sydney) Curatorial; Ngai-Yee Cheung (Chinese University of Hong Kong) Curatorial; Kathryn Crossley (University of Technology, Sydney) Legal; Johanna Marie Ellersdorfer (University of Melbourne) Conservation; Mary Faith (University of Sydney) Registration; Erika Ferreira (University of Sydney) Curatorial; Elizabeth Geyer (College of Fine Arts, UNSW) Registration; Emma Glyde (University of Sydney) Public Programs; Alison Groves (College of Fine Arts, UNSW) Curatorial/Registration; Skye Jones (Australian Catholic University) Public Programs; Patricia Knapp (University of Sydney) Public Programs; Clare Lawrence (Australian Catholic University) Public Programs; Trudie Leigo (University of Sydney) Curatorial/Research Library; Alice Lindstrom (University of Adelaide) Curatorial; Emma McGarrity (University of Sydney) Curatorial; Irina Markovsky

(College of Fine Arts, UNSW) Press Office; Sandi Mitchell (University of Melbourne) Conservation; Paula Perugini (Meadowbank TAFE) Registration; Maria Poulos (University of Sydney) Curatorial; Andre Rangiah (University of Sydney) Curatorial; Zhisheng Sa (University of NSW) Curatorial; Sabine Scholz (Sophia University, Japan) Conservation; Jim Sheehan (University of Sydney) Business Development; John Sheehy (University of Sydney) Business Development; Nina Stromqvist (University of Sydney) Curatorial; Rodney Swan (College of Fine Arts, UNSW) Curatorial; Alexandra Tait (Davidson College, USA) Curatorial; Tessa Thomas (Queens University, Canada) Conservation; Victoria Tokarowski (University of Sydney) Curatorial/Registration; Luke Zeme (University of Melbourne) Conservation

## STAFF PUBLICATIONS, PRESENTATIONS AND RELATED ACTIVITIES

Other than forums, symposia and Art Gallery Society of NSW courses, this listing includes external presentations only. It does not include changeover displays of the permanent collection.

Abbreviations:

AAANZ: Art Association of Australia and New Zealand  
 ACU: Australian Catholic University  
 AGNSW: Art Gallery of NSW  
 AGS: Art Gallery Society of NSW  
 AGSA: Art Gallery of South Australia  
 AICCM: Australian Institute for the Conservation of Cultural Material  
 CA: AGS community ambassadors  
 CDU: Charles Darwin University  
 COFA: College of Fine Arts, University of NSW  
 Exh: exhibition  
 ICOMM-CC: International Council of Museums – Committee for Conservation  
 NGV: National Gallery of Victoria  
 QAG: Queensland Art Gallery  
 UMelb: University of Melbourne  
 UNSW: University of NSW  
 USyd: University of Sydney  
 UTAS: University of Tasmania  
 UTS: University of Technology, Sydney

**Judy Annear** (senior curator, photography)

Exh curator: *Alfred Stieglitz: the Lake George years*, AGNSW, 17 June – 5 Sept 2010

Co-author & editor: *Alfred Stieglitz: the Lake George years*, AGNSW, 2010

Article: 'The semantics of spooning', *Art-it Asia*, www.art-it.asia, June 2010

Article: '17th Biennale of Sydney', *Art-it Asia*, www.art-it.asia, June 2010

Entry: 'Vale Street', *Up close*, Heide MOMA & Schwartz City, Melbourne, 2010

Lecture: 'A portrait is not a likeness', National Portrait Gallery, Canberra, Oct 2009

Lecture: *Focus on Stieglitz* symposium, AGNSW, June 2010

Exh launch: *Tina Modotti*, USyd, June 2009

Nominator: 2010 Infinity Awards, International Centre for Photography, New York, Dec 2009

Judge: Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Gallery, Apr 2010

Member: Photography Collection Benefactors committee

**Richard Beresford** (senior curator, European art, pre-1900)

Exh curator: *Victorian visions: nineteenth-century art from the John Schaeffer Collection*, AGNSW, 20 May – 29 Aug 2010

Author: *Victorian visions: nineteenth-century art from the John Schaeffer Collection*, AGNSW, 2010

Lectures: 'Questioning the appearance of paintings' and 'Questioning the frame', USyd, Mar 2010

Lecture: 'Visions of poverty', AGS and *Big Ideas*, ABC TV, Apr 2010

Lecture series: 'Victorian visions', AGS, Apr–June 2010

Audio tour: Curator insights, AGNSW, 2009

Audio tour: *Victorian visions*, AGNSW, 2010

**Anthony Bond** (assistant director, curatorial services; head curator, Western art; curator, international modern and contemporary art)

Exh curator: *et.al maintenance of social solidarity*, AGNSW, 25 June – 13 Sept 2009

Chapter: 'Bob Law', *Bob Law*, Ridinghouse Press, London, 2009

Essay: 'Abdullah Syed', *Buzzing*, VM Art Gallery, Karachi, Pakistan, 2010

Lectures: 'Kaldor projects', Sydney College of the Arts, Aug 2009; Power Institute, USyd, Sept 2009; National Art School, Sept 2009; COFA Oct 2009

Lecture: 'Performing bodies', COFA, Aug 2009

Lecture: 'The body in art', Newcastle University, Sept 2009

Lecture: 'AGNSW collection', Darwin National Library, Nov 2009

Lecture: 'Combining two differently constructed collections', Institute of Art launch, UMelb, Mar 2010

Lecture: 'Antony Gormley', Anna Schwartz Gallery, Carriageworks, May 2010

Paper: 'In honour of St Luke', AAANZ conference, Canberra, Nov 2009

Exh launch: sculpture commission, CDU, Nov 2009

Exh launch: *Phaptawan Suwannakudt*, 4A Gallery, May 2010

Exh launch: Ernesto Neto, Glasshouse Arts, Conference and Entertainment Centre, Port Macquarie, Dec 2009

Exh launch: Arthur Wicks, Wagga Wagga, Dec 2009

Judge: Blackheath Art Society annual prize

External examiner: UNSW, USYD, UTAS, RMIT, CDU

Advisor: Echigo Tsumari Triennial, Japan

Chair: Biennale of Sydney selection panel for artistic director

Chair: sculptural commission selection panel, CDU and Mt Tomah Botanic Gardens

Chair: AAANZ NSW chapter

Member: COFA MAA studies course review panel

**Donna Brett** (manager, copyright and curatorial research)

Article: 'The uncanny return: documenting place in post-war German photography', *Photographies*, UK, vol 3, no 1, Mar 2010, pp 7–21

Article: 'Be alert – be alarmed: the real and intangible issues of collection ownership for the 21st century art museum', *arc.journal-60*, June 2010, pp 20–23

Lecture: 'Post-photography', USyd, Sept 2009

Paper: 'Be alert, be alarmed: the real and intangible issues of collection ownership for the 21st century art museum', *Fundamentals now: collection ownership, access and care*, Australasian Registrars Committee conference, Christchurch, NZ, Feb 2010

Paper: 'The liminal view: memory and history in contemporary German landscape photography', AAANZ conference, Canberra, Nov 2009

Treasurer: AAANZ

Treasurer: Association Internationale des Critiques d'Art, Australia

Reviewer: Dictionary of Australian Artists Online

Member: Museums Australia, Art Craft Design Special Interest Group

Member: Peloton Gallery, Chippendale committee

**Natasha Bullock** (curator, contemporary art)

Exh curator: *Video Swell Sydney*, AGNSW, 2 Oct – 29 Nov 2009

Exh curator: *Erased: contemporary Australian drawing*, Asialink/AGNSW travelling exhibition, Nanyang Academy of Fine Arts Gallery, Singapore, 20 July – 23 Aug 2009; PSG Art Gallery, Silpakorn University, Bangkok, 4–28 June 2010; Chiang Mai University Faculty of Fine Art Gallery, 9–29 July 2010; Khon Kaen University Art Gallery, 16–27 Aug 2010

Co-author & editor: *Erased: contemporary Australian drawing*, Asialink/AGNSW, 2009

Entries: 'Stephen Bush', 'Louise Hearman', 'Fiona Lowry', 'Nigel Milsom' in *Wilderness: Balnaves contemporary: painting*, AGNSW, 2009

**Helen Campbell** (assistant curator, Australian prints, drawings and watercolours)

Exh curator: *Colour, rhythm, design: wood and lino cuts of the 20s and 30s*, AGNSW, 13 Mar – 11 July 2010

Author: *Colour, rhythm, design: wood and lino cuts of the 20s and 30s*, AGNSW, 2010

Article: 'Colour, rhythm and design: wood and lino cuts from a time of great creative vitality', *Look*, Feb 2010, pp 13–15

Lecture: *Colour, rhythm, design*, AGS, Mar 2010

**Leeanne Carr** (coordinator, 7–12 education programs)

Exh curator: *ARTEXPRESS 2010*, AGNSW, 18 Feb – 9 May 2010

Lecture: 'Japanese language and the visual arts', Modern Language Teachers Association conference, July 2009

Lecture: 'Asian Education programs at the Gallery', Association of Independent Schools Chinese language teachers day, Aug 2009

Lecture: 'Curating ARTEXPRESS at the AGNSW', Express Yourself conference, Manly Art Gallery, Mar 2010

Lecture: 'Education programs and resources at the AGNSW', Visual Arts and Design Educators Association conference, June 2010

Judge: *Art Speaks: Japanese Comes Alive*, Japan Foundation, Sydney, June 2010

Opening address: *Yaeli Ohana: Games we play*, NG Art Gallery, June 2010



**Jonathan Cooper** (manager, information)

Paper: 'I don't know much about the web but I know what I like', Information Architecture conference, Ark Group, Sydney, Sept 2009; Oz-IA, Sydney, Oct 2009

Paper: 'Enacting lessons', *Focus Fest*, Dec 2009

Judge: 2010 MUSE Awards, Mar 2010

**Charlotte Davy** (senior registrar, exhibitions)

Chapter: 'Customs' in Shane Simpson, *Collections law: legal issues for Australian archives, galleries, libraries and museums*, Collections Council of Australia, 2009

Lecture: 'Design of the *Silk ikats* exhibition', ACU, July 2009

Lecture: 'The logistics of the Lost Buddhas', USyd, Oct 2009, May 2010

Lecture: 'The role of the registrar', UBS Young Women's Leadership Academy, Apr 2010

Lecture: 'Loans and touring exhibitions: current issues', USyd, May 2010

Paper: 'Redlined: revisiting customs compliance', *Fundamentals now: collection ownership, access and care*, Australasian Registrars Committee conference, Christchurch, NZ, Feb 2010

Convenor: *Fundamentals now*

President: Australasian Registrars Committee

Member: Australian Government Working Group on Immunity from Seizure

**Barbara Dabrowa** (conservator, frames)

Presentation: 'Display journey of one painting in old historic interiors of the AGNSW: the impact of the frame', *Multidisciplinary conservation: a holistic view for historic interiors*, ICOM-CC joint interim meeting, Rome, Mar 2010

Member: ICOM-CC joint interim meeting, Rome, Mar 2010

Member: Australian Institute for the Conservation of Cultural Material (NSW Branch) committee

**Paula Dredge** (senior conservator, paintings)

Project partner and researcher: AGNSW partner, Australian Research Council Linkage Grant, 'The twentieth century in paint'

**Deborah Edwards** (senior curator, Australian art)

Exh curator: *Rupert Bunny: artist in Paris*, AGNSW, 21 Nov 2009 – 21 Feb 2010; NGV, 26 Mar – 4 July 2010; AGSA, 23 July – 4 Oct 2010

Co-author & editor: *Rupert Bunny: artist in Paris*, AGNSW, 2009

Lecture: 'Rupert Bunny's greens', Rupert Bunny forum, AGNSW, Nov 2009

Member: USyd Fine Arts alumni committee

Member: Dictionary of Australian Artists Online

**Danielle Gullotta** (access and K–6 programs coordinator)

Paper: Arts Activated national conference, Powerhouse Museum, Mar 2010

Lecture: Skills Exchange Day, Blacktown Arts Centre, May 2010

**Donna Hinton** (senior conservator, objects)

Paper: 'Old friends, new places: relocation and conservation of two decorated doors by Australian artist Donald Friend and Balinese carver I Made Jojol', *Multidisciplinary conservation: a holistic view for historic interiors*, ICOM-CC joint interim meeting, Rome, Mar 2010

**Simon Ives** (conservator, paintings)

Article: 'High tide for the belle époque', *Look*, July 2009, pp 16–17

Article: 'La Vie boheme: Rupert Bunny and the colourmen of Montparnasse', *Look*, Sept 2009, pp 32–34

Article: 'A question of colour: the hidden elements of Bunny's palette revealed', *Look*, Oct 2009, pp 36–37

Essay: 'Mercury and madder: Rupert Bunny's materials' in *Rupert Bunny: artist in Paris*, 2009

Lecture: 'Mercury and madder: Bunny's palette and practice', Rupert Bunny forum, AGNSW, Nov 2009

Paper: 'Relocation project', *Conserving public and private collections*, AICCM conference, Fremantle, Sept 2009

**Jonathan Jones** (curator, Aboriginal and Torres Straight Islander art)

Essay: 'Master artists of Arnhem Land', AGNSW, 2009

Essay: 'Pallingjang saltwater', *Pallingjang saltwater 2009*, Wollongong City Gallery, 2009

Lecture series: 'Introduction to Aboriginal art', AGS, June–Aug 2010

Curatorial team: *art + soul* documentary, Hibiscus Films and ABC Productions, 2010

Member: Wiradjuri Council of Elders Committee, Wagga Wagga

**Hendrik Kolenberg** (senior curator, Australian prints, drawings and watercolours)

Curator: *Intensely Dutch: image, abstraction and the word post-war and beyond*, AGNSW, 5 Jun – 23 Aug 2009

Managing curator: Dobell Drawing Prize 2009, AGNSW, 6 Nov 2009 – 31 Jan 2010

Article: 'Drawing Sydney: the art of Lloyd Rees as a young man', *Look*, Oct 2009

Article: 'Monumental brooding power: another Rees masterpiece for the collection', *Look*, Apr 2010

Exh launch: *Salvatore Zofrea: days of summer*, Drill Hall Gallery, Canberra, July 2009

Exh launch: *Bernard Ollis: journeys through Italy and Egypt*, NG Art Gallery, Sydney, Aug 2009

Exh launch: *Jacaranda Acquisitive Drawing Award*, Mosman Art Gallery, Sydney, Sept 2009

Exh launch: *Swan song*, Taylor Galleries, Sydney, Jan 2010

**Brian Ladd** (head, public programs)

Talk: Archibald Prize 2010, Goulburn Regional Gallery, June 2010

Tour leader & lecturer: *The essential Spain*, May 2010

Judge: *Operation art*, Penrith Regional Art Gallery, July 2009

Art advisor: William Fletcher Foundation

Member: Brett Whiteley Foundation Board of Directors

Member: *Art & Australia* editorial advisory panel

Member: Headland Sculpture Park curatorial panel

Member: National Heads of Education and Public Programs Group

**Yang Liu** (senior curator, Chinese art)

Essay: 'Qingdai shiren de yingchou yu shufa' (Sociality and calligraphy of the Qing literati) in *Luoyang bowuguan jianguan wushi zhounian lunwen ji* (A volume of essays to commemorate the 50th anniversary of the Luoyang Museum), Daxiang

Press, Zhengzhou 2009, pp 199–220

Lecture: 'Emperor Xuanzong (685–762) and the flourishing of Tang Daoist art', *Powerful patrons*, Arts of Asia series, AGS, Mar 2010

Professorial visiting fellow: Dept of Art History, COFA, UNSW, 2009

Conjoint professor: Chinese Studies, Faculty of Arts and Social Science, UNSW, from Apr 2010

Adjunct professor: Dept of Art History and Film Studies, USYD, from Apr 2010

**Ann MacArthur** (senior coordinator, Asian programs)

Lecture: Term 2 revision, *Decoding dress*, Arts of Asia series, AGS, Oct 2009

Lecture: 'Decoding dress in Asia', Art Education Victoria conference, Oct 2009

Lecture: 'Entertainment or worship', *Focus Fest*, Dec 2009

Exh launch: *Xueyi Bai: Stirring characters*, NOL Gallery, Oct 2009

Exh launch: Australian Oriental Calligraphy Society, Oct 2009

Judge: *Art speaks: Japanese Comes Alive*, Japan Foundation, Sydney, Nov 2009

Member: *TAASA Review: The Journal of the Asian Arts Society of Australia* publications committee

**Elizabeth Maloney** (assistant curator, photographs)

Curator: *6 photographers*, AGNSW, 5 Dec 2009 – 7 Mar 2010

Author: *6 photographers*, AGNSW, 2009

Article: '6 photographers with attitude', *Look*, Dec 2009, p 35

**Terence Maloon** (curator, special exhibitions)

Exh curator: *Paths to abstraction 1867–1917*, AGNSW, 26 June – 19 September 2010

Co-author & editor: *Paths to abstraction 1867–1917*, AGNSW, 2010

Lecture: "'Pictures of nothing": a 19<sup>th</sup>-century intuition', *Paths to abstraction 1867–1917* symposium, AGNSW, June 2010

**Jackie Menzies** (head curator, Asian art)

Exh curator: *Garden and cosmos: the royal paintings of Jodhpur*, AGNSW, 29 Oct 2009 – 26 Jan 2010

Exh co-curator: *Silk ikats of Central Asian: from the collection of the Islamic Arts Museum Malaysia*, with

Christina Sumner, AGNSW, 2 July – 6 Oct 2009

Lecture: 'Shah Jehan (1592–1666) and the Taj Mahal', *Powerful patrons*, Arts of Asia series, AGS, May 2010

Honorary associate: School of Languages and Cultures, USyd

Member: VisAsia Board of Directors

Member: Morrissey Bequest committee, USyd

Member: Vice-Chancellor's advisory committee, Nicholson Museum, USyd

**Denise Mimmocchi** (assistant curator, Australian art)

Exh curator: *Sydney Long: Pan*, AGNSW, 6 June – 30 Aug 2009

Assistant exh curator: *Rupert Bunny: artist in Paris*, AGNSW, 21 Nov 2009 – 21 Feb 2010; NGV, 26 Mar – 4 July 2010; AGSA, 23 July – 4 Oct 2010

Author: *Sydney Long: Pan*, AGNSW, 2009

Essay: 'Dreaming before the task of abstraction: Rupert Bunny's monotypes' in *Rupert Bunny: artist in Paris*, AGNSW, Sydney, 2009

Entries: 'Daniel Boyd' and 'Alex Pittendrigh' in *Wilderness: Balnaves contemporary: painting*, AGNSW, 2009

Lecture: 'The real and the imagined: Rupert Bunny's monotypes', AGS, Oct 2009

Judge: Elioth Gruner Prize, Dec 2009

Judge: Basil and Muriel Hooper Scholarship, Dec 2009

**Barry Pearce** (head curator, Australian art)

Article: 'Comparing artists: it can expand perceptions of their work', *Look*, Aug 2009, pp 12–14

Article: 'A question of balance: how it is bringing changes to the old courts and beyond', *Look*, Sept 2009, pp 28–29

Article: 'Arthur Boyd: Society supports iconic purchase', *Look*, Sept 2009, p 13

Article: 'Justin O'Brien: two promises fulfilled', *Look*, Nov 2009, p 34

Article: 'Jewel of a painting returns: out of Australian sight for nearly ninety years', *Look*, Mar 2010, pp 12–13

Lecture: 'Genius of landscape in 17th-century Dutch painting', AGS, July 2009

Lecture: 'The Hinton and Coventry Collections', New England Regional Art Museum, Armidale, Sept 2009

Lecture: 'Weird melancholy: Von Guérard and Pignenit', AGS, June 2010

Talk: 'The old courts re-hang of Australian art', Oct, Dec 2009

Speech: New Arthur Boyd acquisition, AGS, Aug 2009

Audio tour: Curator insights, AGNSW, 2009

Judge: Waterhouse Natural History Art Prize, South Australian Museum, Adelaide, July 2009

Judge: Paris studio residencies, National Art School, Sydney, Aug 2009

Judge: Brett Whiteley Travelling Art Scholarship, Aug 2009

Exh launch: *9 shades of Whiteley*, Mornington Peninsula Regional Gallery, July 2009

Exh launch: Waterhouse Natural History Art Prize, National Archives, Canberra, Sept 2009

Member: New England Regional Art Museum advisory committee, Armidale

Award: Cité Internationale des Arts, Paris research residency, Jan–Mar 2010

**Hetti Perkins** (senior curator, Aboriginal and Torres Strait Islander art)

Presenter & scriptwriter: *art + soul*, documentary, Hibiscus Films and ABC Productions, 2010

Co-author: *art + soul*, Melbourne University Press, 2010

**Cara Pinchbeck** (curator, Aboriginal and Torres Strait Islander art)

Article: 'The Dreamers', *Look*, Aug 2009, pp 24–27

Article: 'The innate calling', *NY Arts*, www.nyartsmagazine.com, spring 2010,

Curatorial team: *art + soul* documentary, Hibiscus Films and ABC Productions, 2010

**Peter Raissis** (curator, European prints, drawings and watercolours)

Exh curator: *Printmaking in the age of Romanticism*, AGNSW, 6 Aug – 25 Oct 2009

Author: *Printmaking in the age of Romanticism*, AGNSW, 2009

Article: 'Romanticism in prints', *Look*, July 2009, pp 24–27

Lecture: 'Prints of the Romantic period', Newcastle Art School, Aug 2009

Lecture: 'Introduction to Romantic prints', AGNSW Foundation, Oct 2009

Lecture: 'Looking at Old Master prints and drawings', USyd, Mar 2010

**Anne Ryan** (curator, Australian prints)

Lecture: 'Australian printmaking and the AGNSW', USyd, Apr 2010

Member: Cité International des Arts, Paris residencies selection committee, June 2010

**Malgorzata Sawicki** (senior conservator, frames)

Paper: 'Laser cleaning from a practical perspective: cleaning tests of varied gilded-wood surfaces using Nd:YAG Compact Phoenix Laser System', with Victoria Bramwell-Davis and Barbara Dabrowa, *Conserving public and private collections*, AICCM conference, Fremantle, Sept 2009

Coordinator: Wood, Furniture, and Lacquer Working Group, ICOM-CC

Member: organising committee and editing and publishing panel for proceedings and session chair, *Multidisciplinary conservation: a holistic view for historic interiors*, ICOM-CC joint interim meeting, Rome, Mar 2010

**Natalie Seiz** (assistant registrar (curatorial), Asian art)

Lecture: 'Situating dress in Taiwan: the representation of women from the Japanese occupation period to the present', *Decoding dress*, Arts of Asia series, AGS, Sept 2009

Lecture: 'Does contemporary Asian art history exist in the museum?', Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan, Dec 2009

Lecture: 'Contemporary Asian art in the AGNSW collection', National Taiwan University of the Arts, Taiwan, Dec 2009

Paper: 'Coming home: how "re-entry" shaped the work of contemporary women artists in Taiwan', *In the image of Asia: moving across and between locations*, Research School of Humanities and the Arts, ANU conference, Apr 2010

Book review: Yuko Kikuchi (ed), *Refracted modernity: visual culture and identity in colonial Taiwan* in *Asian Studies Review*, vol 33, no 4, Dec 2009, pp 538–39

Panellist: *Charwei Tsai: Water, Earth and Air: a series of intimate installations*, Sherman Contemporary Art Foundation, Nov 2009

**Jacqueline Strecker** (curator, special exhibitions)

Member: DAAD (German Academic Exchange Service) alumni steering committee, Sydney

**Khanh Trinh** (curator, Japanese art)

Exh curator: *Hymn to beauty: the art of Utamaro*, AGNSW, 13 Feb – 2 May 2010

Co-author & editor: *Utamaro: hymn to beauty*, AGNSW, 2010

Article: 'Hymn to beauty: the art of Utamaro', *Look*, Feb 2010, pp 24–27

Article: 'The accidental print collector', *Look*, June 2010, pp 18–19

Lecture: 'The "Painter of the Green Houses" revisited: Utamaro's kaleidoscope of female beauty', USyd, Oct 2009

Lecture: 'Utamaro: art between commerce and censorship', *Art of Utamaro* symposium, AGNSW, Feb 2010

Lecture: 'The dragon in East Asian art', National Maritime Museum, Sydney, Feb 2010

Lecture: 'Ashikaga Yoshimasa and the Silver Pavilion: the creation of the soul of Japan', *Powerful patrons*, Arts of Asia series, AGS, Apr 2010

Paper: 'Loyalty through rebellion: the impact of the *Shuihu zhuan* (Jap Suikoden) on 19th-century Japanese popular culture', Japanese Studies Association of Australia conference, Sydney, July 2009

Paper: 'Revisiting Edo's wonderlands: garden paintings (*teiyenga*) as visual records of Edo daimyo gardens', Asian Studies Conference Japan, Tokyo, June 2010

**Analiene Treacy** (conservator, works on paper)

Papers: 'Breathing life back into forgotten art' with Simon Ives & 'People, places and stories: deciphering a collection of paintings from the 1948 expedition to Arnhem Land' with Sarah Bunn, *Conserving public and private collections*, AICCM conference, Fremantle, Sept 2009

**Wayne Tunnicliffe** (senior curator, contemporary art)

Exh co-curator: *Tim Johnson: painting ideas*, AGNSW/QAG touring exhibition, with Julie Ewington, Gallery of Modern Art, Brisbane, 20 June – 11 Oct 2009; Ian Potter Museum of Art, UMelb, 11 Nov 2009 – 14 Feb 2010

Exh curator: *Nicholas Mangan: Between a rock and a hard place*, AGNSW, 25 June – 13 Sept 2009

Exh curator: *Wilderness: Balnaves contemporary: painting*, AGNSW, 5 Mar – 23 May 2010

Co-author & editor: *Wilderness: Balnaves contemporary: painting*, AGNSW, 2010

Essays: 'Brook Andrew in conversation with Wayne Tunncliffe' & 'Exploding Plastic Inevitable', *Brook Andrew: The cell*, Sherman Contemporary Art Foundation, Sydney & Institute of Modern Art, Brisbane, 2010

Talk: Maitland Regional Gallery, Oct 2009

Speech: Contemporary Collection Benefactors, Nov 2009

Presentation: 'La vida del arte: art and life in South America', AGS, June 2010

Launch: Peter Hennessey, Global Switch commission, Dec 2009

Judge: Redlands Westpac Art Prize, Mosman Art Gallery, Nov 2009

Member: Contemporary Collection Benefactors committee

**Sheona White** (senior coordinator, public and tertiary programs and Art After Hours)

Consultant curator: *Pallingjang saltwater 2009*, Wollongong City Gallery, Dec 2009

Essay: 'The history of Pallingjang', *Pallingjang saltwater 2009*, Wollongong City Gallery, 2009

Member: higher education accreditation committee, NSW Department of Education

**Natalie Wilson** (assistant curator, Australian art)

Exh curator: *Tackling The Field*, AGNSW, 5 Sept – 29 Nov 2009

Author: *Tackling The Field*, AGNSW, 2009

Article: 'The Field: landmark Australian exhibition', *Look*, Sept 2009, p 12

Article: 'Focus on Oceanic art: a new display and a conference', *Look*, Oct 2009, pp 32–33

Judge: Salon des Refusés, SH Ervin Gallery, Mar 2010

Member: SH Ervin Gallery art advisory committee

## CUSTOMER RESPONSE

In accordance with our pledge of service, visitors to the Gallery are invited to leave praise, criticisms and suggestions in a visitors book. The Gallery's Executive regularly review this book for response and further action, where appropriate. The Gallery attracted more than 1.28 million visitations to our Domain and Brett Whiteley Studio sites in 2009–10. Over that period, 462 comments were recorded, which were split 40% praise (184 comments) to 60% complaints (278 comments).

Once again this year the majority of positive remarks were directed toward the volunteer guides, who provide free daily tours of the permanent collection displays and temporary exhibitions. The breadth and quality of the education and public programs were also praised, as were the film program screenings.

The majority of complaints reflected the highly active nature of the Gallery's business and the limitations of operating in a heritage building. While all complaints are taken seriously and given due consideration, relative to overall visitor numbers, the level of complaints recorded remains very low, reflecting a high level of overall visitor enjoyment and satisfaction with their experiences at the Gallery.

Areas of major concern by visitors during 2009–10 were:

### Comments and requests regarding art on display

By far, the bulk of comments recorded related to the art on display or specific artworks from our collection patrons would like to see on display every time they visit the Gallery. There were a number of general requests for various artists to be on display and these were referred to the relevant curators for consideration. There were general requests for more information to be included on labels, and for additional labelling in the Wynne and Sulman Prize exhibitions.

There were a number of negative comments regarding the Tatzu Nishi installation at the front of the building during its construction.

However, these were outweighed by the overwhelmingly positive remarks recorded in the visitors books while installation was open to the public.

### Food service

There were a number of complaints about slow service and high prices. During popular exhibitions such as the Archibald Prize, increased pressure is placed on the available food and beverage service due to the sheer number of customers.

The restaurant has received favourable comments, and good support for the exhibition viewing and lunch special offers. Complaints regarding prices have been forwarded to our contract caterers to assist them in planning their future pricing policy. A price discount on food services is available to Art Gallery Society of NSW members.

### Guided tours

Although comments regarding guided tours were extremely positive overall, with most patrons feeling that the guides provide a generous and informative service, there were a small number of complaints regarding the congestion caused by guided tours inside an exhibition display space. The frequency of guided tours has now been reduced in exhibitions where congestion is considered to be a potential problem.

### iPods

Some patrons noted that they found the iPod self-guided tours difficult to use because of the small screen and font size that is standard on the device. The Gallery's information desk staff are trained to assist visitors with the use of the iPod equipment. These tours are also available as free downloads from the Gallery's website and are compatible with many brands of mobile devices.

### Mobility-impaired access

There were a number of complaints regarding the ability for people with mobility issues, wheelchairs and prams to access the building via the front door.

Access for people whose mobility is impaired is via the rear of the building, which was extensively upgraded as part of the overall loading dock upgrade. A new

accessible path was constructed beside the existing driveway and new signage was placed at the beginning of the driveway to assist with directions.

In 2010–11, the NSW government will provide \$1.17 million for an access ramp at the front of the building. Construction of the ramp is scheduled to commence in April 2011.

### Seating

There were requests for extra seating in the gallery spaces. New seating has been installed in the Grand Courts. A request for seating with a higher base, from which it is easier for elderly or mobility-impaired visitors to rise, has been referred to the Gallery's Executive for consideration.

### Ticketing

After the introduction of the new ticketing system in the last financial year, audiences have become familiar with the procedures and there were far fewer complaints recorded. The bulk of complaints received centred on having only one ticket queue for all paying exhibitions, and no separate Art Gallery Society of NSW members queue. All visitors have the option to purchase their tickets online and avoid queuing at all, and this option will be more widely promoted. Additionally, a separate members queue for tickets is currently planned for implementation by the end of 2010.

## COMPLIANCE REPORTING

### Credit card usage

The Gallery's director certifies that credit card usage in the Gallery has been conducted in accordance with relevant Premier's Memorandums and NSW Treasury Directions.

### Engagement and use of consultants

There were four consultancies in 2009–10, costing a total of \$36,800. No single consultancy was valued at greater than \$30,000. One of the consultancies was engaged in the human resources category with other consultancies engaged in marketing, IT and strategic planning categories.

### Legal change

No changes were made to the *Art Gallery of New South Wales Act 1980* during the reporting period and there were no significant judicial decisions affecting the Gallery or visitors to the Gallery.

### Major assets

The Gallery's major assets, as at 30 June 2010, are its artwork collection, valued at \$825 million, the perimeter land and building in the Domain, valued at \$169.1 million and the newly constructed Lilyfield collection storage facility, brought to account for the first time this financial year at a valued at \$17.1 million.

### Summary of land holdings

The following is a listing of land owned by the Art Gallery of NSW as at 30 June 2010:

Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000

## Land disposal

The Gallery did not acquire or dispose of any land in 2009–10.

## Heritage management

The Gallery's museum building located in the Domain Parklands of Sydney's CBD is listed on the NSW government's heritage register. A conservation plan has been developed to assist in the management and maintenance of the building. The building is maintained to serviceable standards via an annual capital grant of \$2.37 million from the NSW government. The collection assets and works of art on loan to the Gallery are maintained to international museum standards.

## Privacy management

During 2009–10 there were no internal reviews conducted by or on behalf of the Gallery under Part 5 of the *Privacy and Personal Information Protection Act 1988* (PPIP Act).

The Gallery's designated privacy officer, in accordance with the provision of the PPIP Act, can be contacted at:

Human Resources  
Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000  
Telephone: (02) 9225 1795  
Fax: (02) 9226 1622  
Email: [privacy@ag.nsw.gov.au](mailto:privacy@ag.nsw.gov.au)

## Freedom of information procedures

Application for access to Gallery documents under the *Freedom of Information Act 1989* should be accompanied by a \$30 application fee and directed in writing to:

Human Resources Manager  
(FOI Coordinator)  
Art Gallery of New South Wales  
Art Gallery Road  
The Domain  
Sydney NSW 2000

## 2009–10 annual report production

The total external costs incurred in the production of the Gallery's 2009–10 annual report are approximately \$30,000 (this includes design, text editing, print management and print production).

The report, printed in hard copy on recycled paper, is provided free to key stakeholders and other interested parties. It is also available as free downloadable PDF files, divided into three key segments (main text, appendices, financial statements), in the About Us section of the Gallery's website ([www.artgallery.nsw.gov.au/aboutus](http://www.artgallery.nsw.gov.au/aboutus)).

The annual report team this year was: report coordinator: Trish Kernahan; editor: Kirsten Tilgals; designer: Vivien Sung; copyright clearance: Donna Brett; and photographers: Jenni Carter, Felicity Jenkins, Johan Palsson, Diana Panuccio, Mim Stirling and Carley Wright (who also took the front and back cover photographs). Unless otherwise stated, all artworks in the report are copyright of the artist or estate and all photographs are copyright of the Art Gallery of NSW.

## Summary of senior officer positions as at 30 June 2010

Position level	No of senior positions	Positions held by women
<b>2008–09</b>		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 1	2	1
<b>2009–10</b>		
Senior executive service 4	1	0
Senior executive service 3	1	1
Senior officer 3	2	0
Senior officer 1	2	1

## Major capital works

Capital works project	Costs 2009–10 \$'000	Completion date	Overruns \$
Artworks purchased	10 649	ongoing	nil
Building works	18 663	ongoing	nil
Plant & equipment replacement	372	ongoing	nil
<b>Total</b>	<b>29 684</b>		

## Payment performance

Aged creditor analysis at the end of each quarter 2009–10

Quarter ended	Current (ie within due date) \$	Less than 30 days overdue \$	Less than 60 days overdue \$	Less than 90 days overdue \$	More than 90 days overdue \$
Sept 2009	275 362	24 676	-23	-2 267	-8 292
Dec 2009	491 391	12 698	1 156	-241	-10 040
Mar 2010	5 944 203	16 618	586	-2 258	16 593
June 2010	1 857 491	13 464	702	2 624	-14 233

Accounts paid on time each quarter 2009–10

Quarter	Total accounts paid on time			Total paid
	Target %	Actual %	Amount \$	Amount \$
Sept 2009	90.00	100.00	14 204 863	14 204 863
Dec 2009	90.00	100.00	19 624 666	19 624 666
Mar 2010	90.00	99.70	5 548 476	5 565 233
June 2010	90.00	99.92	11 772 040	11 781 072
<b>Total</b>	<b>90.00</b>	<b>99.95</b>	<b>51 150 045</b>	<b>51 175 834</b>

## Freedom of information – statement of affairs

The following statement of affairs is presented in accordance with the *Freedom of Information Act 1989*, sections 14(1)(b) and (3). The Gallery's statement is correct as at 30 June 2010. The Gallery (FOI Agency no 376) received three formal requests for information during 2009–10, two classified as 'other', and one classified as 'personal' under the Act. All requests were completed. No requests were carried over from the previous financial year.

The Gallery regularly receives representations from the public concerning our operations. We endeavour to make the collection and associated information as accessible as possible to the general public and we welcome public interest and participation in Gallery activities.

### Documents held by the Gallery:

*Art Gallery of New South Wales Act 1980*; accounts manual; administrative policies and procedures; agendas and minutes of meetings; collection management policies and procedures; annual reports; EEO annual reports; film and photography policy; corporate plan 2010–15; financial reports; and human resources policies and procedures.

### Documents available for purchase:

The Gallery publishes a range of catalogues and art books (see the appendix: AGNSW publications for sale). Publication prices are regularly reviewed by the Gallery Shop. Selected items are available from our main website ([www.artgallery.nsw.gov.au/shop](http://www.artgallery.nsw.gov.au/shop)).

### Details of freedom of information (FOI) requests received by the Gallery:

FOI requests	2009–10			2008–09		
	Personal	Other	Total	Personal	Other	Total
New applications	0	2	2	1	2	3
Completed	0	2	2	1	2	3
Total processed	0	2	2	1	2	3
Unfinished (carried forward) – nil						
<b>Results of FOI request</b>						
Granted in full	0	2	2	1	0	1
Completed	0	2	2	1	2	3
<b>Request details – nil</b>						
Fees of requests processed						
Fees received	\$0	\$60	\$60	\$0	\$60	\$60
<b>Type of discounts allowed – nil</b>						
<b>Days to process</b>						
0–21 days	0	2	2	1	2	3
22–35 days	0	0	0	0	0	0
<b>Processing time</b>						
0–10 hours	0	2	2	1	2	3
<b>Review of appeals – nil</b>						
<b>Basis of internal review grounds on which requested access reviewed – nil</b>						

## EEO statistics

### Parliamentary annual report tables

#### A. Trends in the representation of EEO groups

EEO group	Benchmark or target	% of total staff			
		2007	2008	2009	2010
Women	50%	53%	53%	53%	53%
Aboriginal and Torres Strait Islander people	2.6%	2.2%	1.7%	2.1%	2.1%
People whose first language was not English	19%	19%	24%	24%	16%
People with a disability	12%	3%	2%	2%	2%
People with a disability requiring work-related adjustment	7%	0.4%	0.4%	0.4%	0.4%

#### B. Trends in the distribution of EEO groups

EEO group	Benchmark or target	Distribution index			
		2007	2008	2009	2010
Women	100	117	100	116	108
Aboriginal and Torres Strait Islander people	100	na	na	na	na
People whose first language was not English	100	90	98	89	88
People with a disability	100	114	na	na	na
People with a disability requiring work-related adjustment	100	na	na	na	na

#### Notes:

- Employee numbers are as at 30 June.
- Excludes casual employees.
- A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other employees. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other employees. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by NSW Premier and Cabinet.
- The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.